85978

№ 27577.

Dediée

à Madame Véra Siloti.

Quatrième Suite

(Re ♭ maj)

pour

deux Pianos

à 4 mains.

par

A. ARENSKY.

OP. 62.

№1. Prélude. №3. Le Rêve.
№2. Romance. №4. Finale.

Prix 5 Rbl.

1900. Exposition univers. de Paris. Grand prix et Médaille d'or.

Propriété de l'éditeur

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire de Moscou.

MOSCOU, Neglinny pr. 14. | **LEIPZIG.** Thalstrasse 19.

St.-Pétersbourg, J. Jurgenson. | Varsovie G. Sennewald.

Imprimerie de musique de P. Jurgenson à Moscou.

PIANO II.

Dediée

à Madame Véra Siloti.

Quatrième Suite

(Re ♭ maj)

pour

deux Pianos

à 4 mains.

par

A. ARENSKY.

OP. 62.

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№2. Romance.
№3. Le Rêve.
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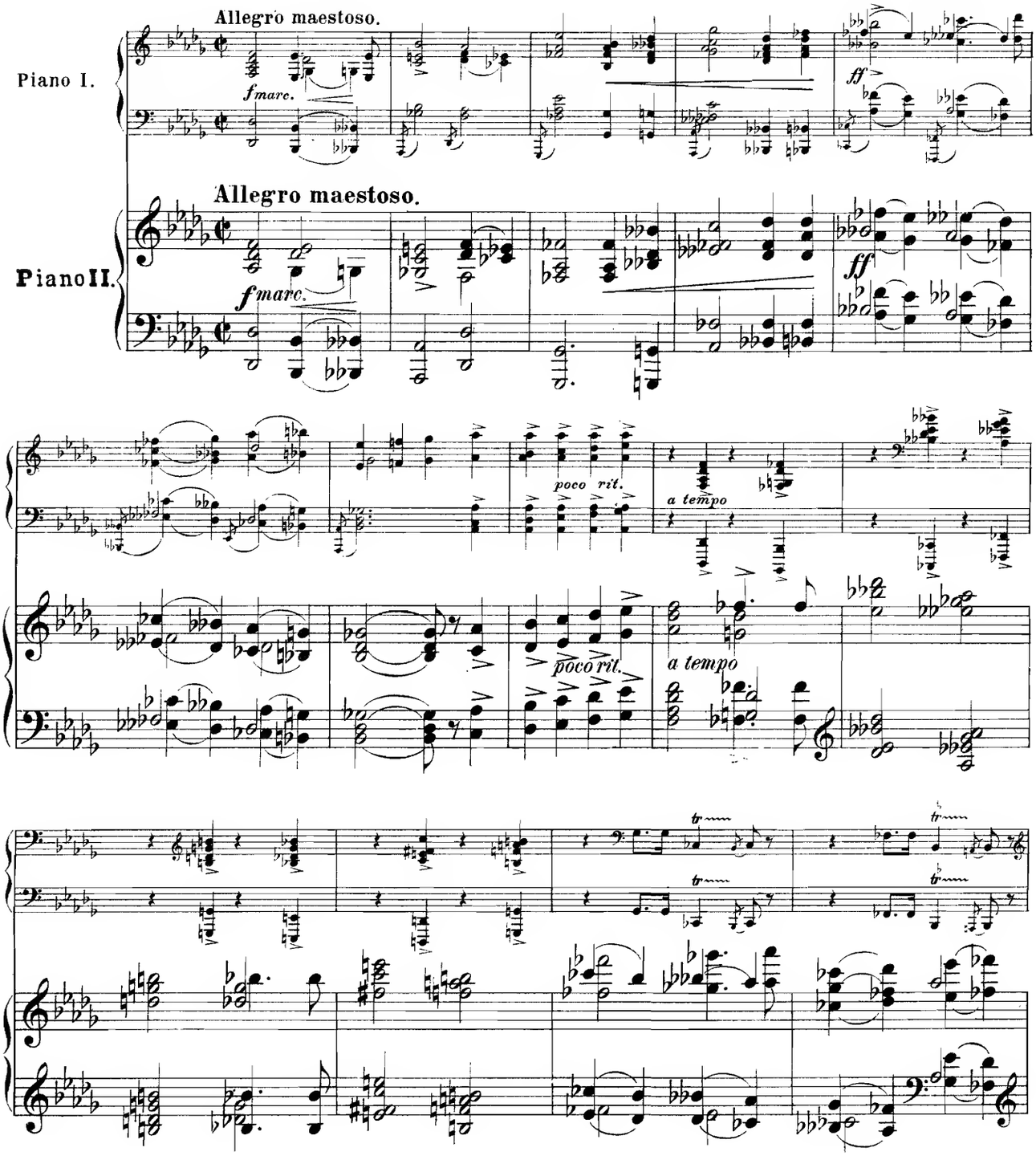
Imprimerie de musique de P. Jurgenson à Moscou.

M
2 –
468.4

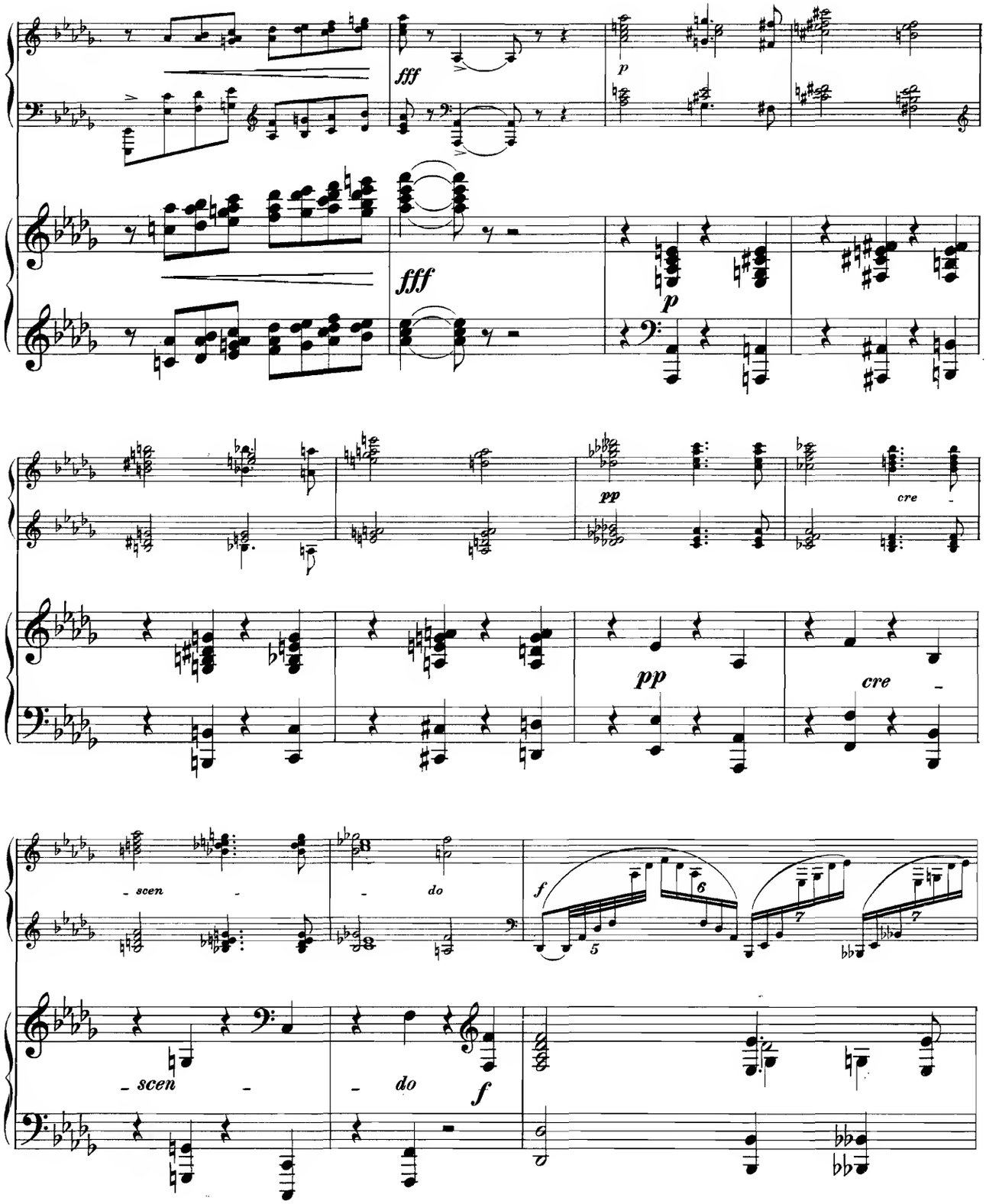
4me SUITE.

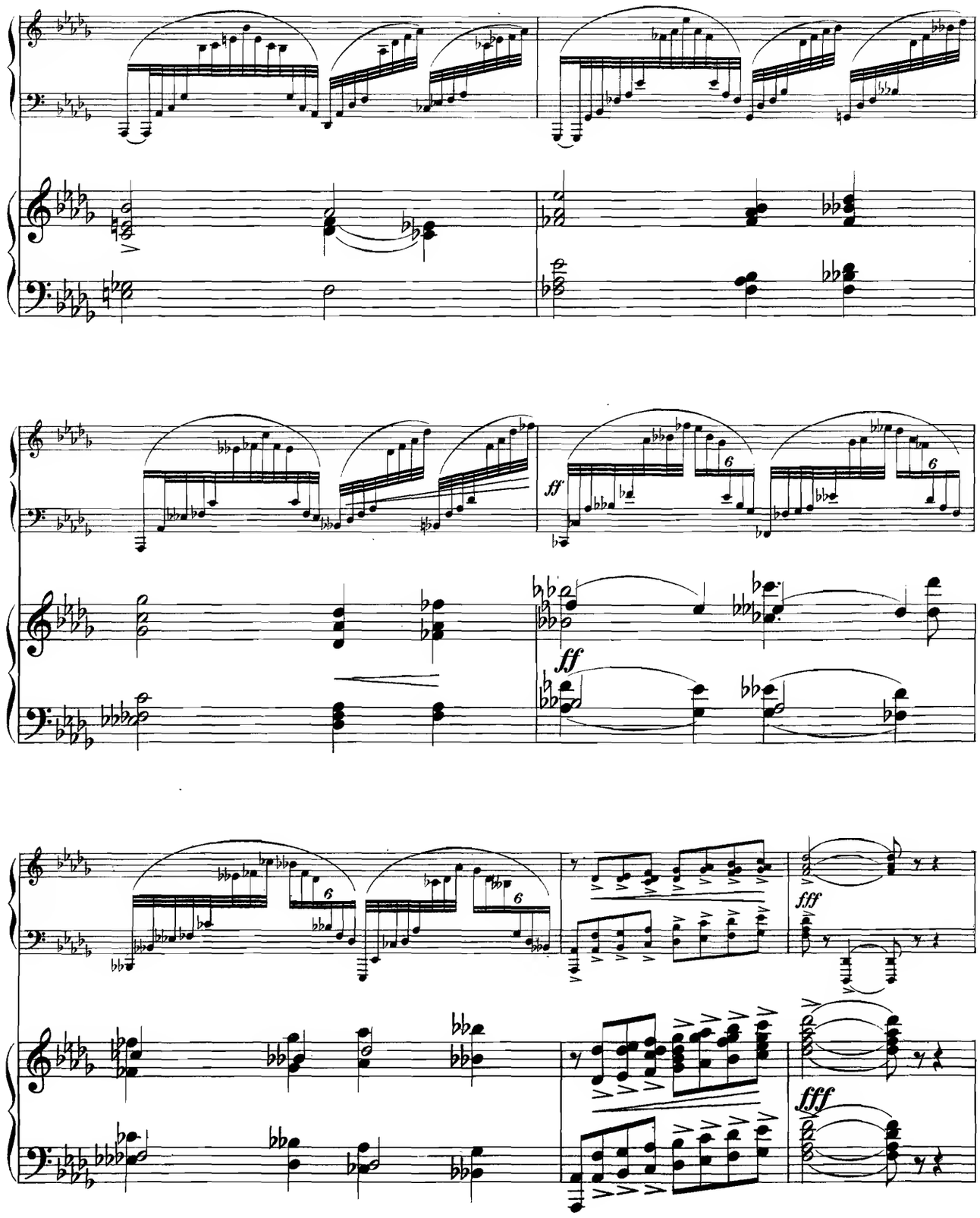
No 1. Prélude.

A. ARENSKY, Op. 62.

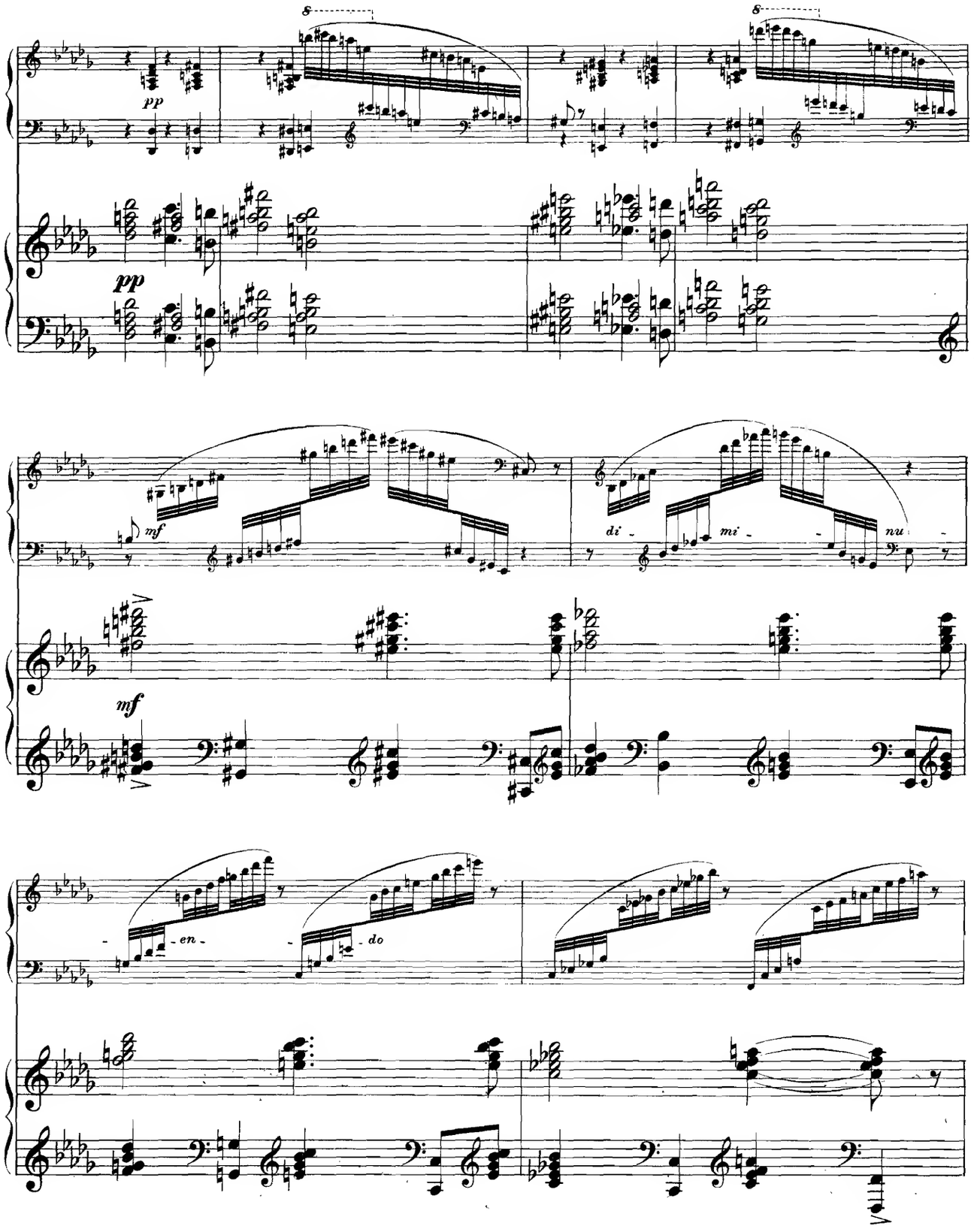


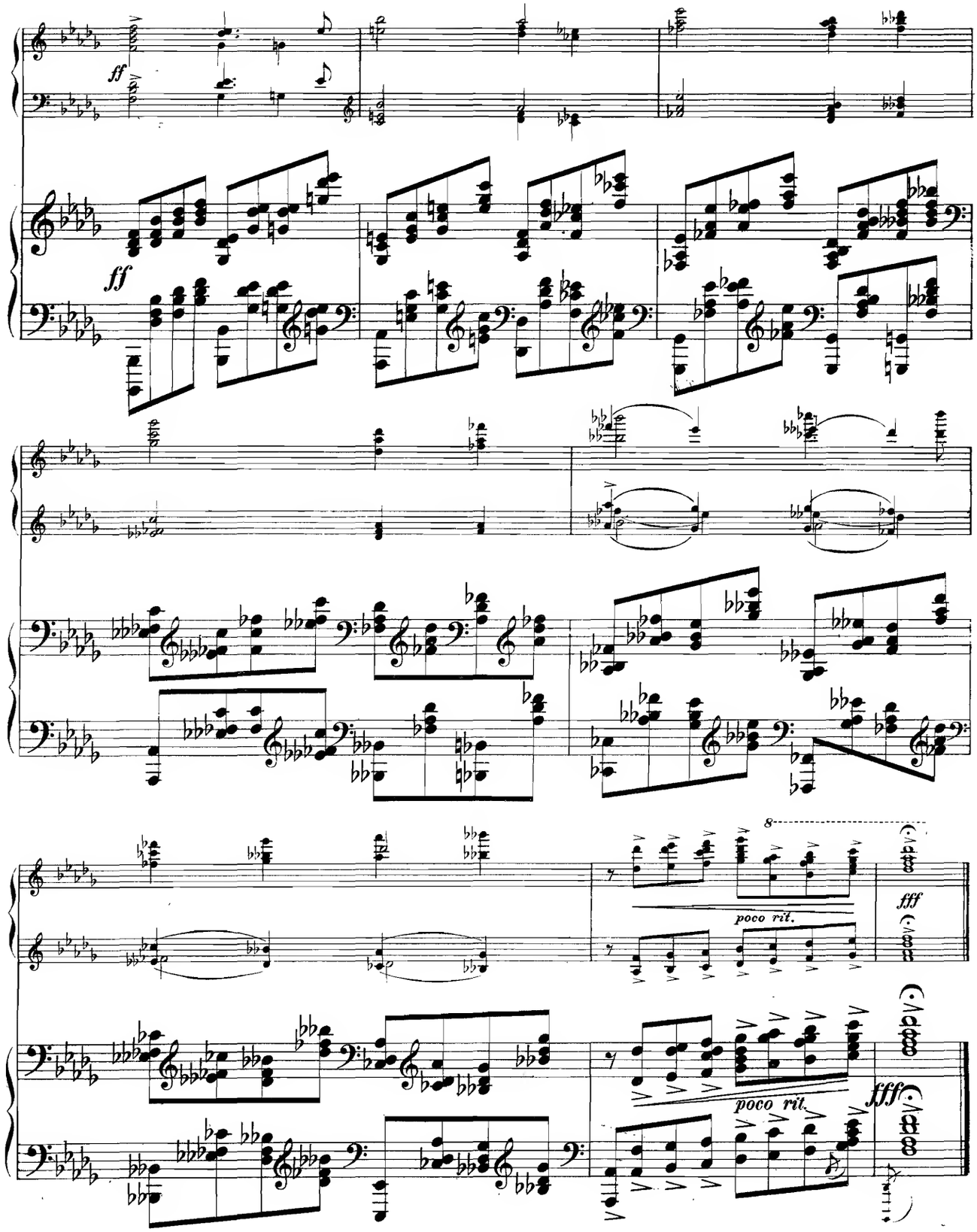
Piano II.



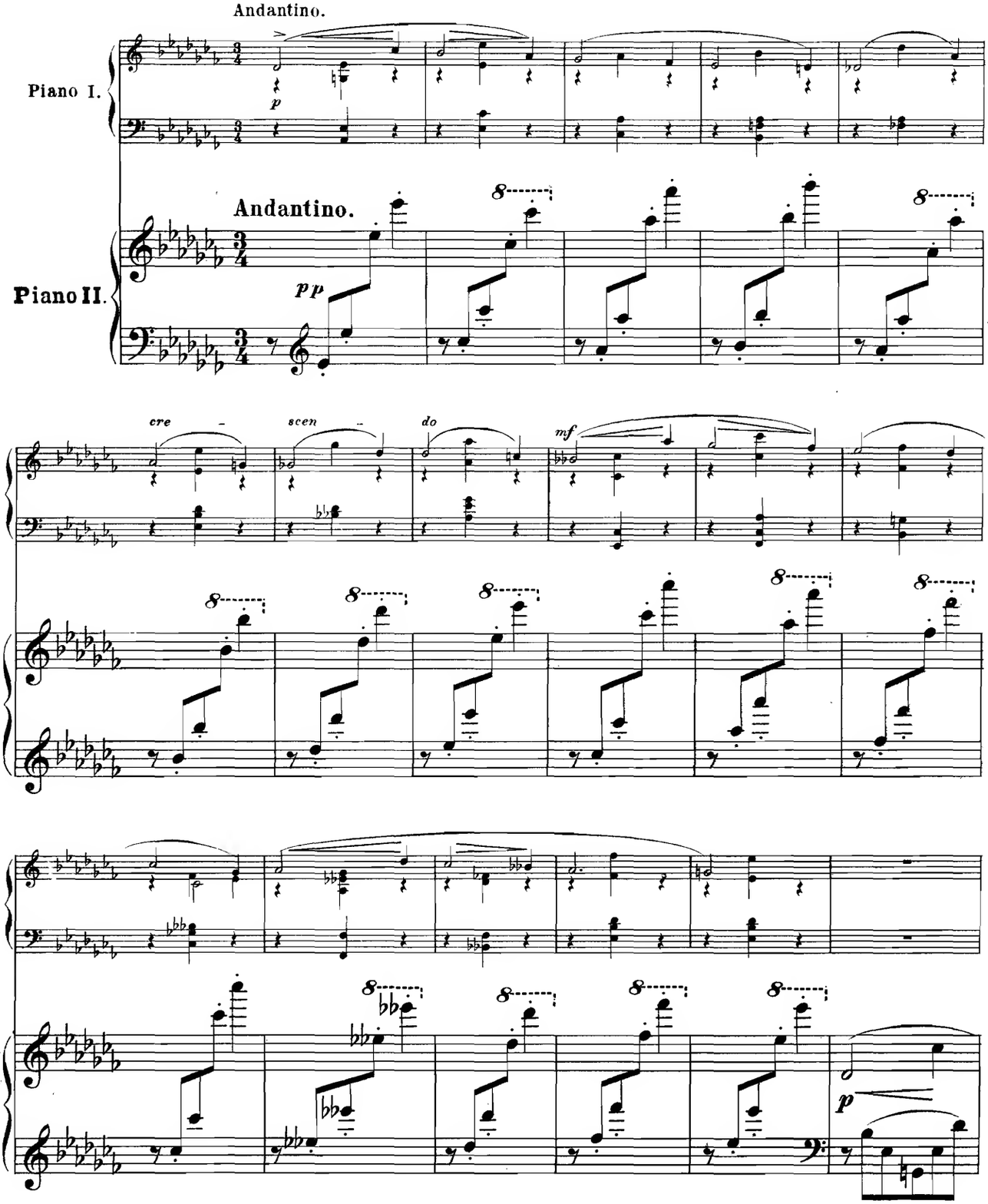

ff
ff
fff
fff

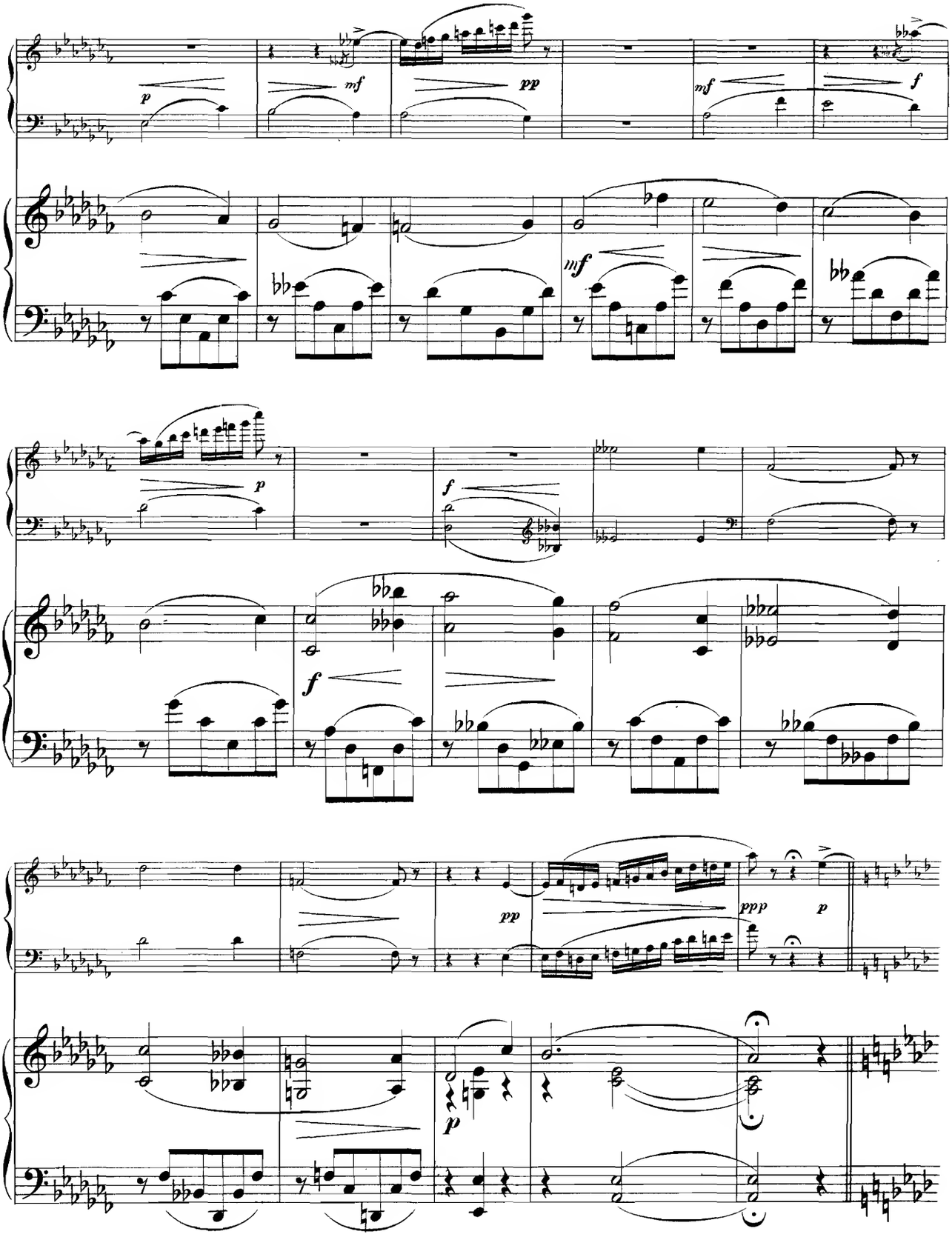
Piano II.



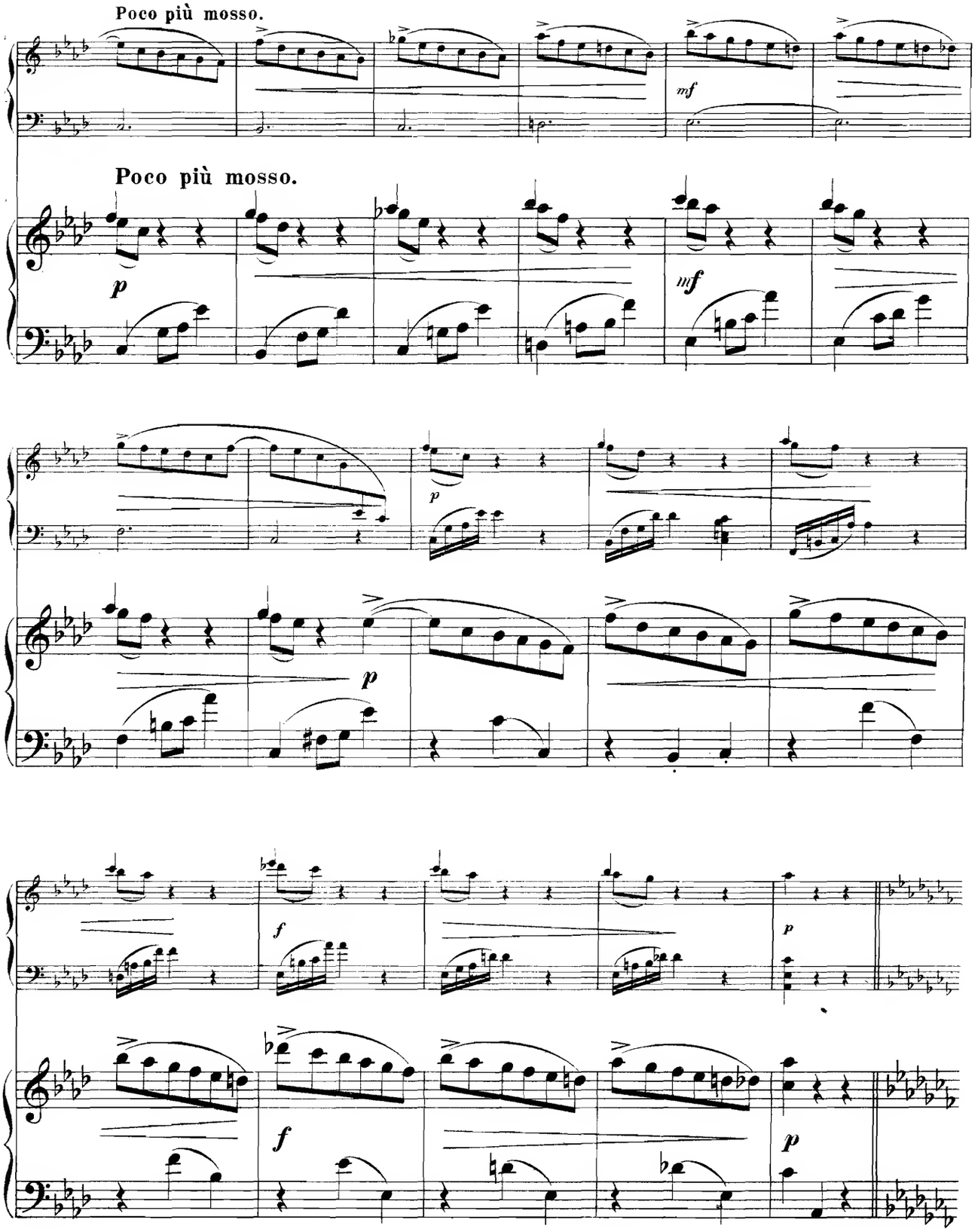

ff
ff
poco rit.
fff
poco rit.
fff

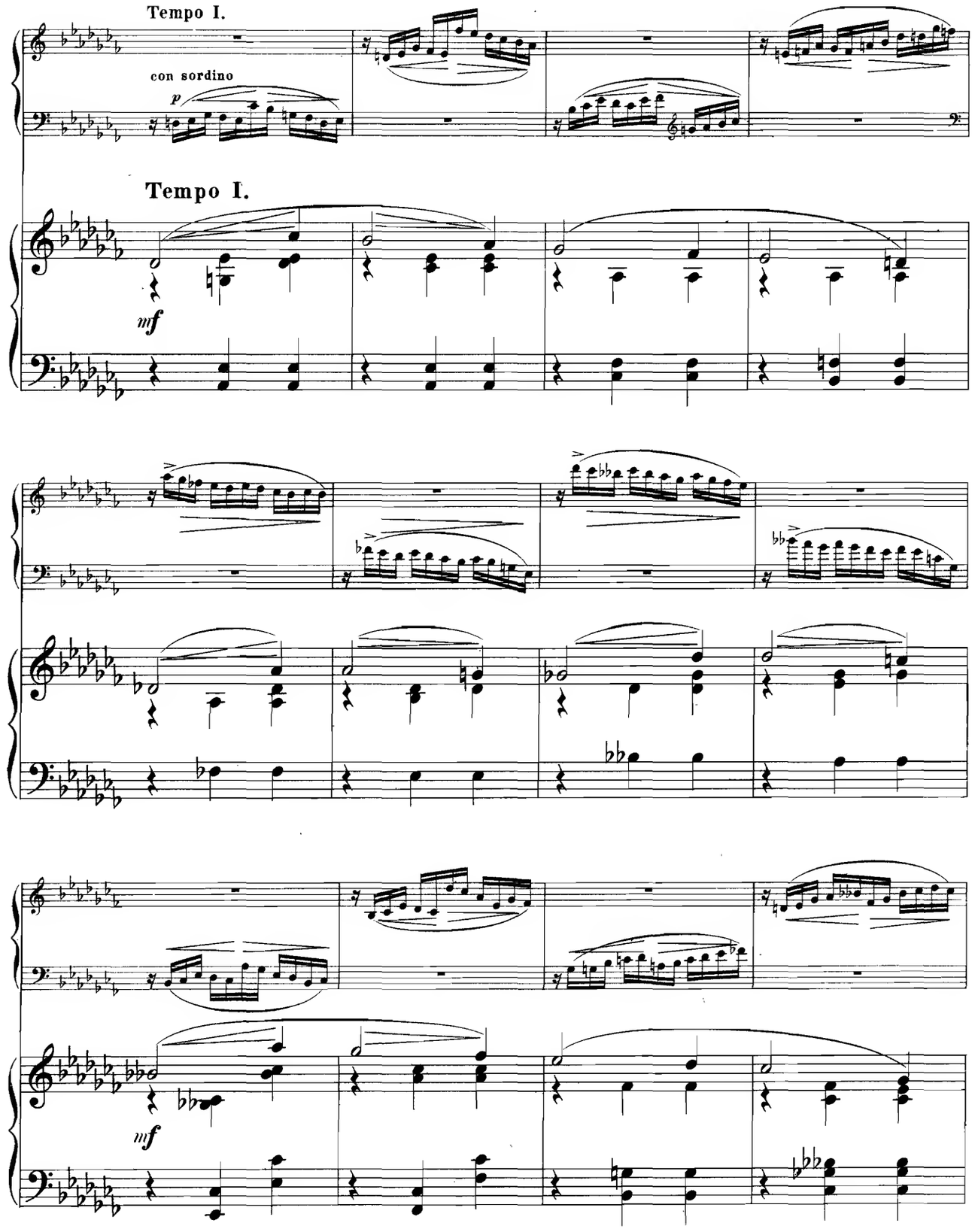
№ 2. Romance.



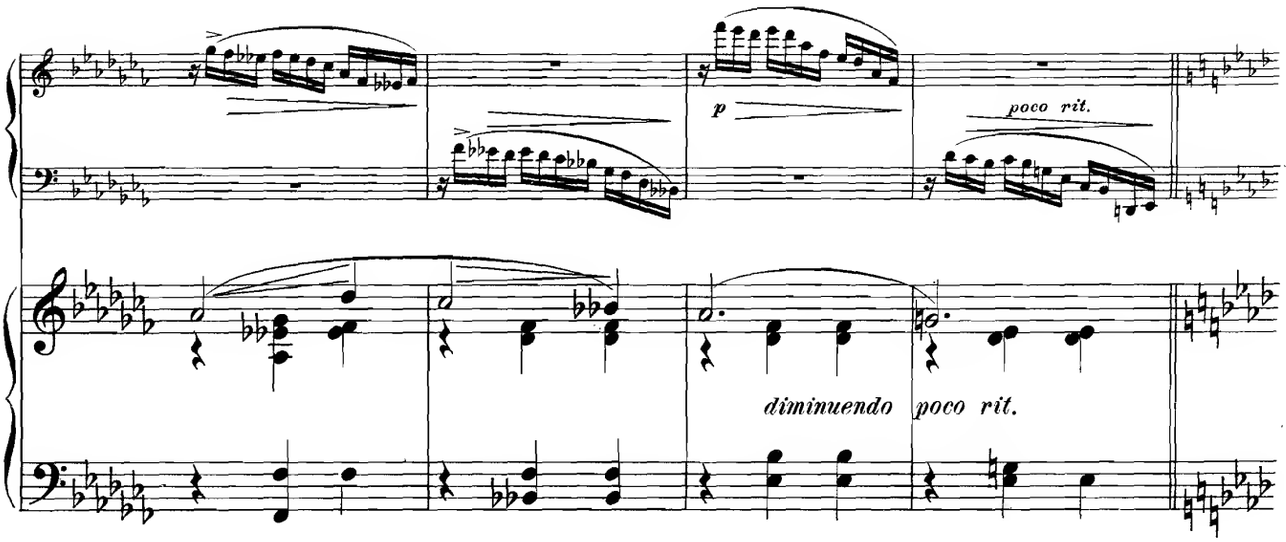

p
mf
pp
mf
f
mf
p
f
f
pp
ppp
p
p

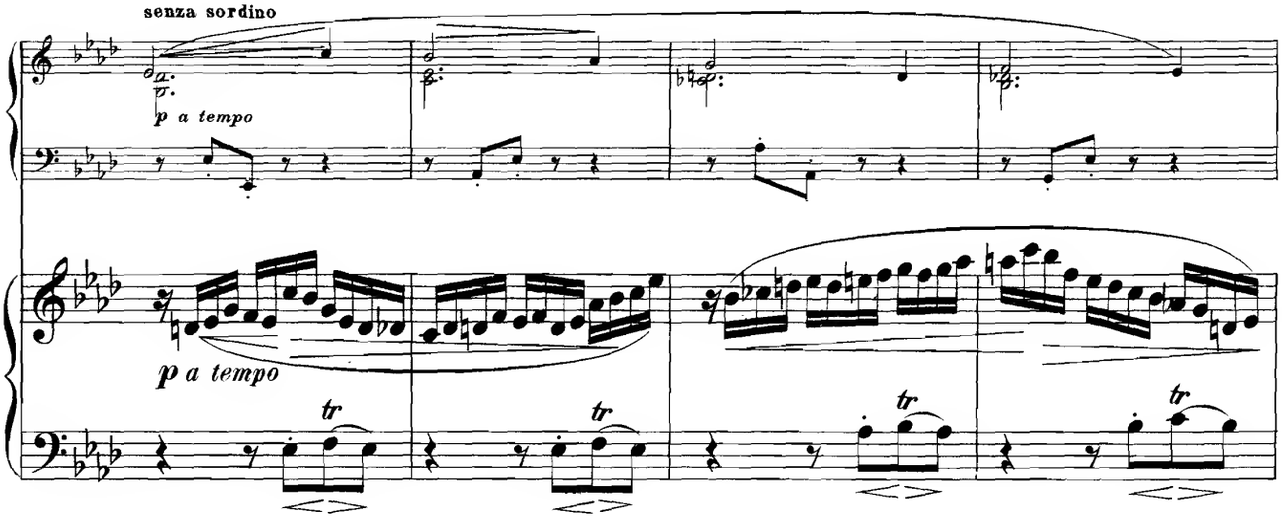
Piano II.

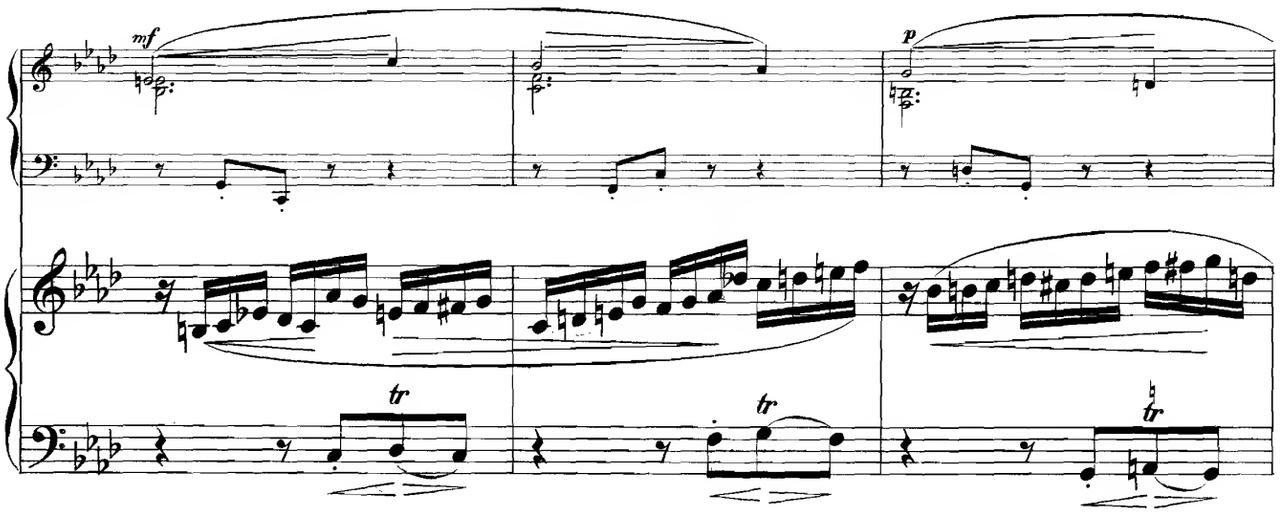


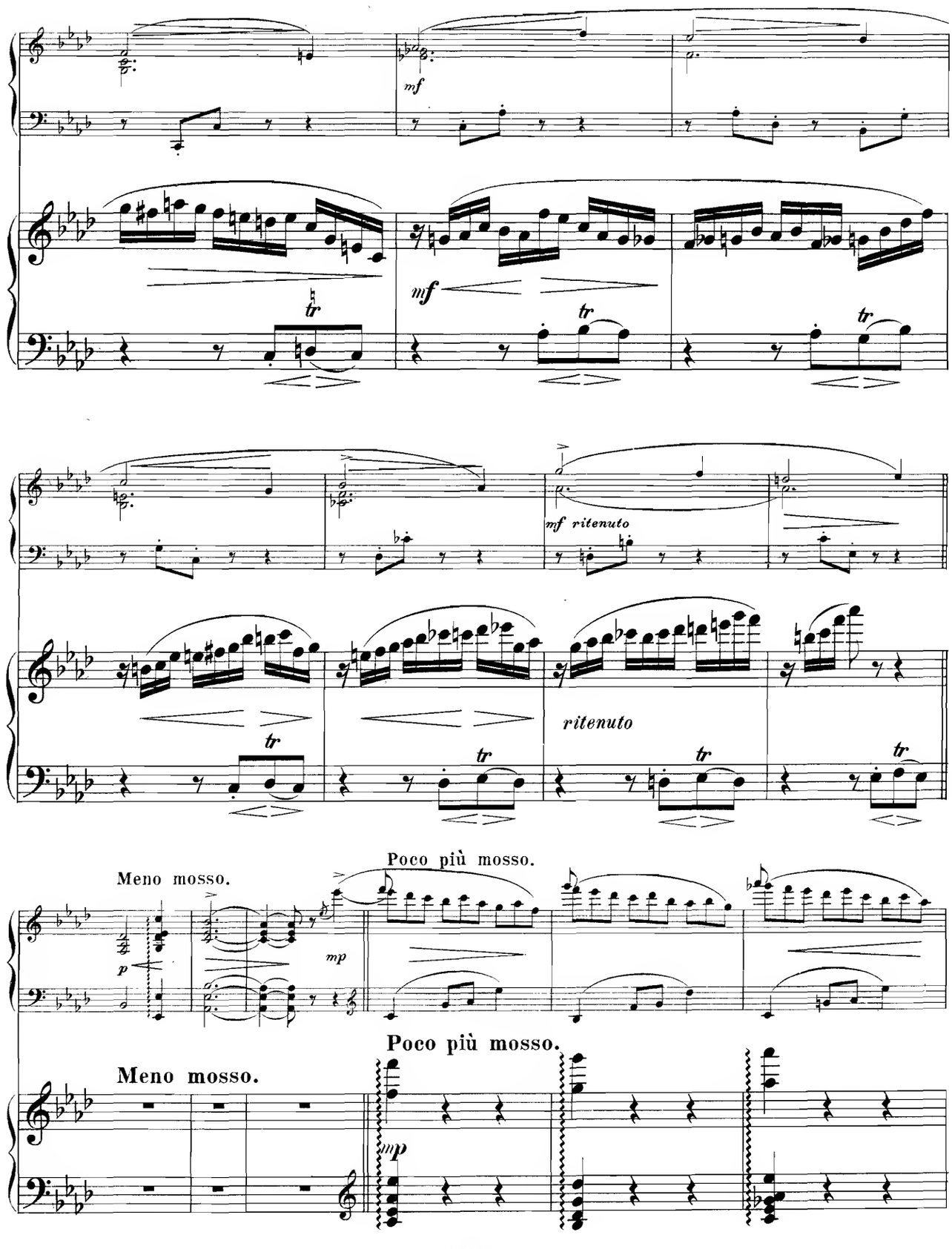

Tempo I.
con sordino
p
Tempo I.
mf
mf

Piano II.

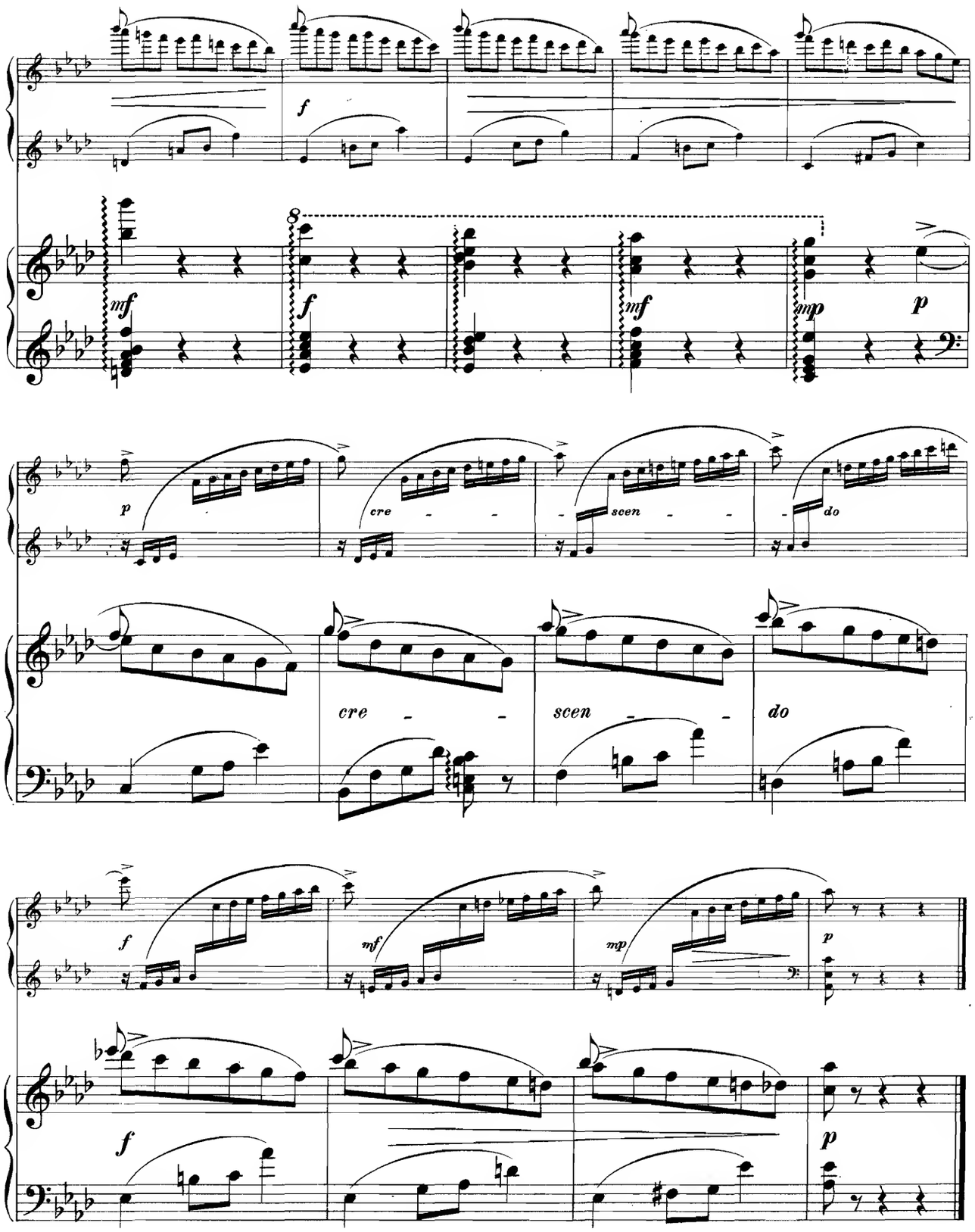

p
poco rit.
diminuendo poco rit.


senza sordino
p a tempo
p a tempo
tr
tr
tr
tr


mf
p
tr
tr
tr


mf
mf
tr
tr
tr
mf ritenuto
ritenuto
tr
tr
tr
Meno mosso.
Poco più mosso.
p
mp
Poco più mosso.
Meno mosso.
mp

Piano II.



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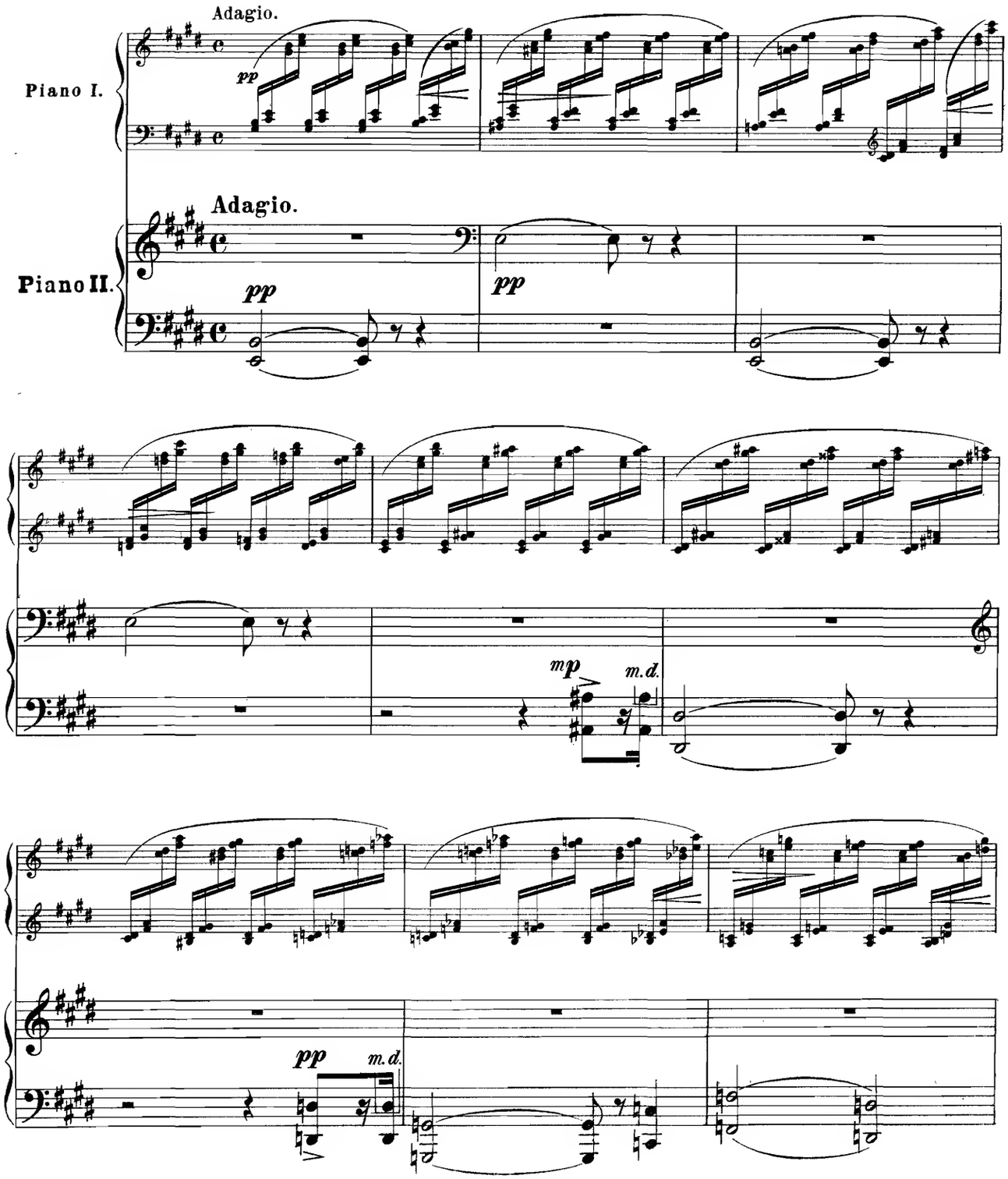
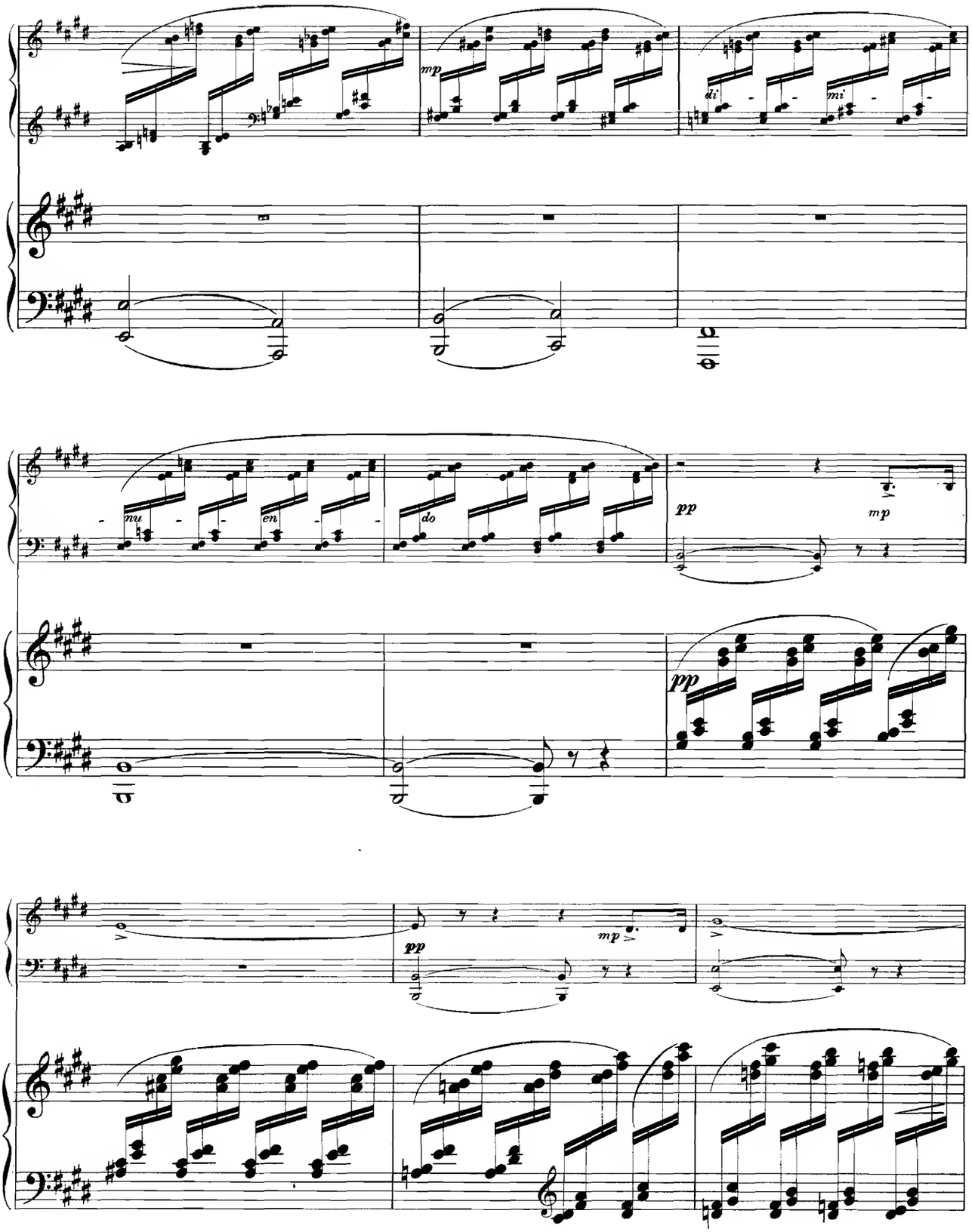
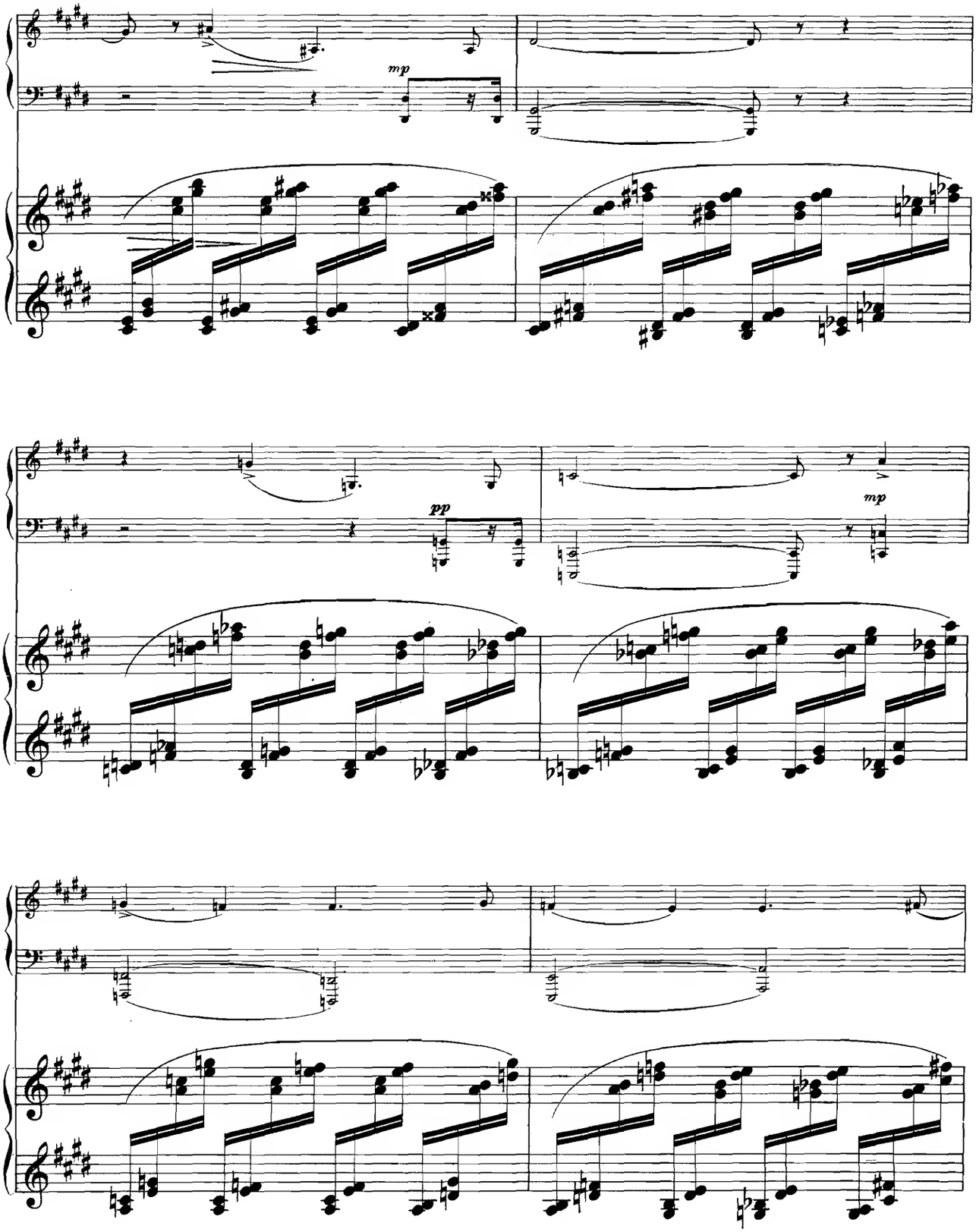
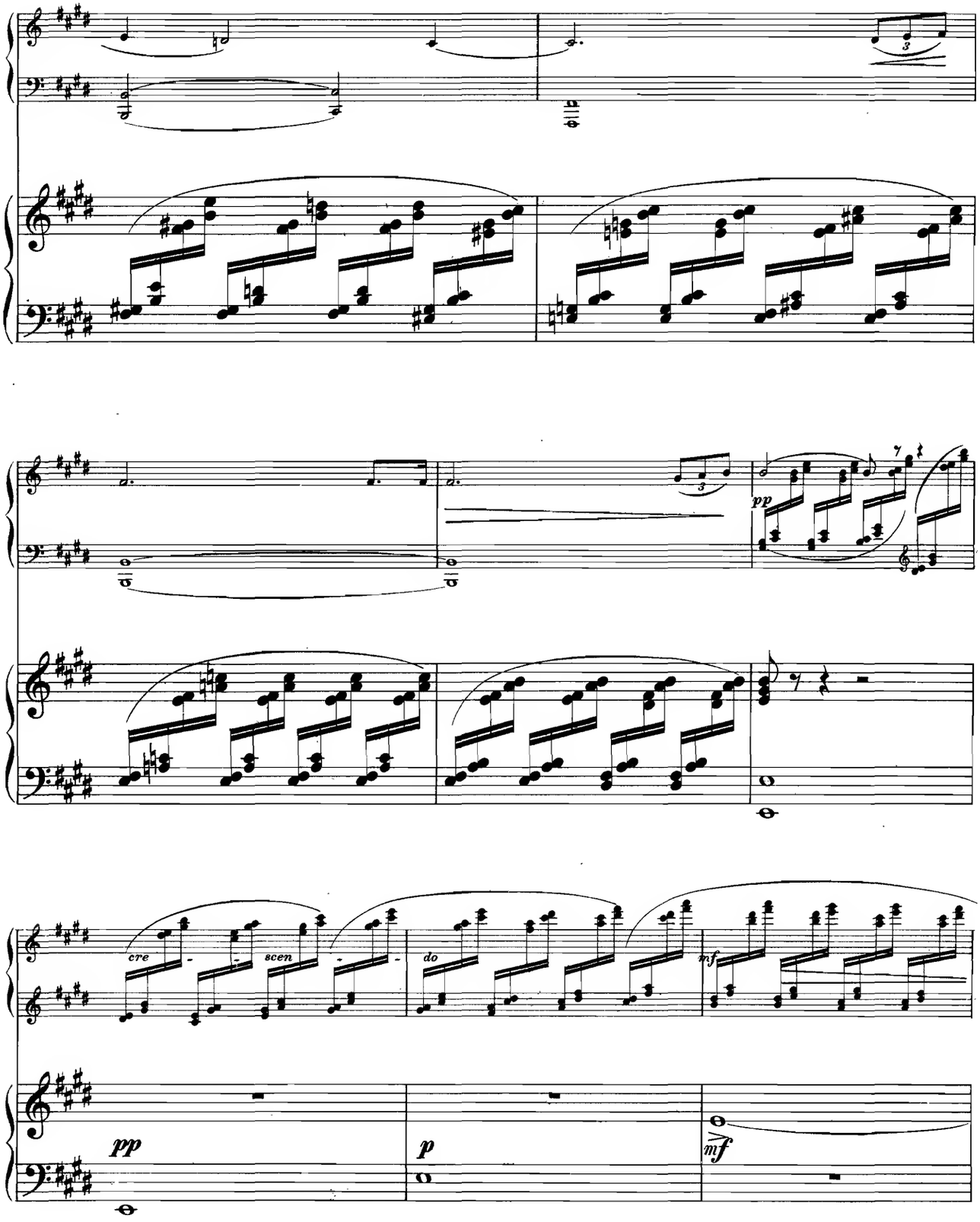
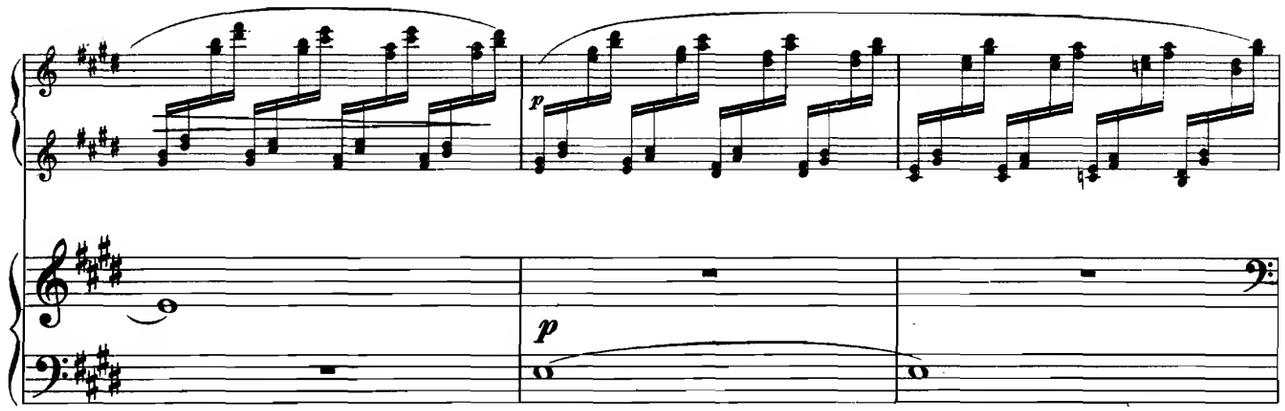
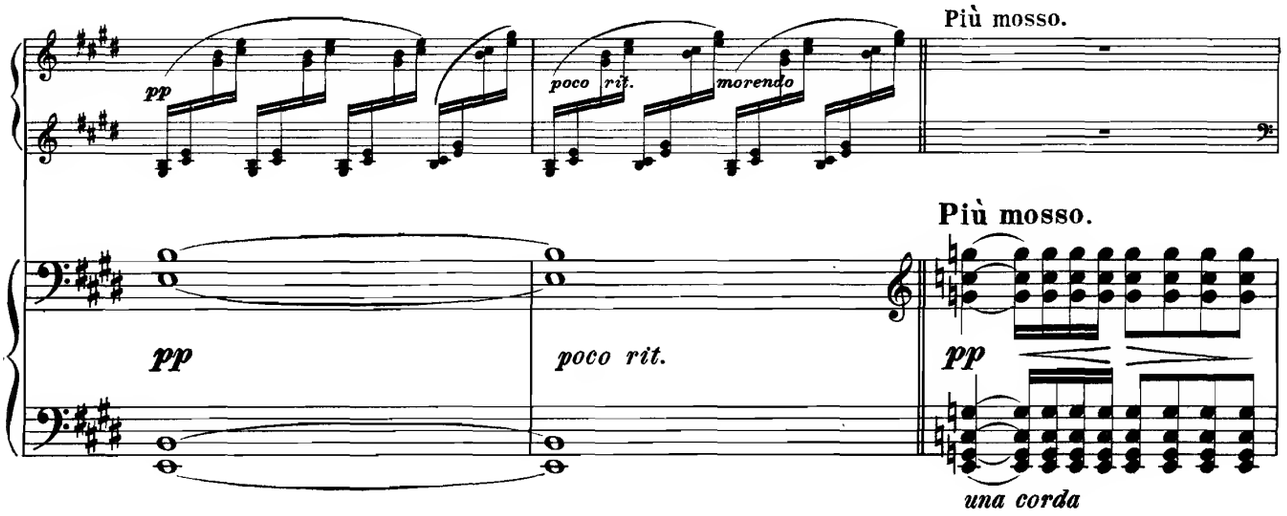


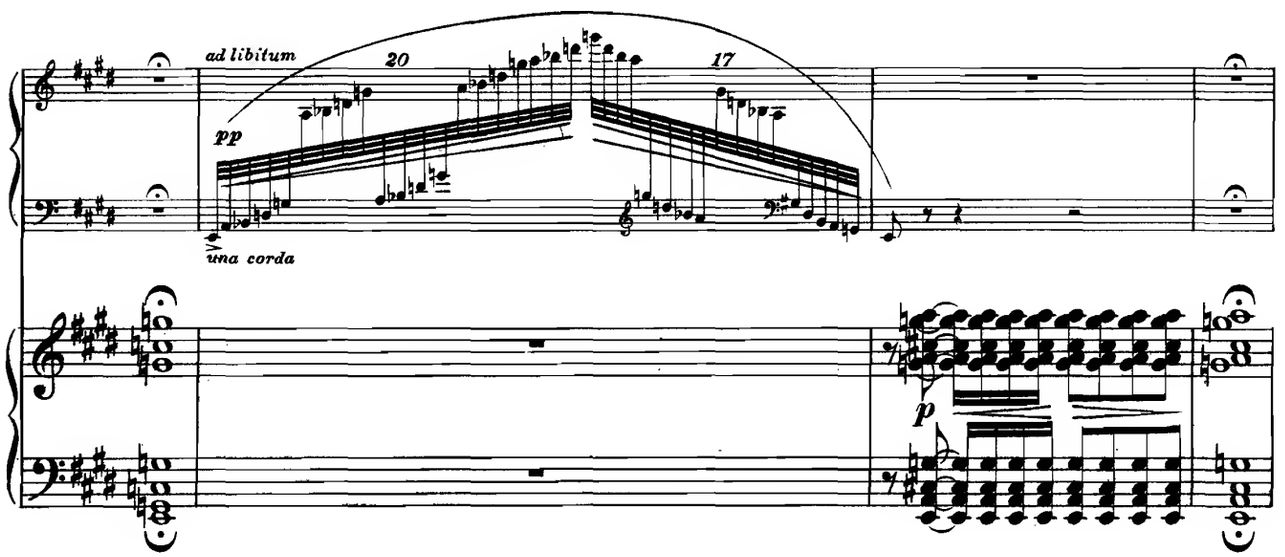

mp
di
mi
mu
en
do
pp
mp
pp
pp
mp

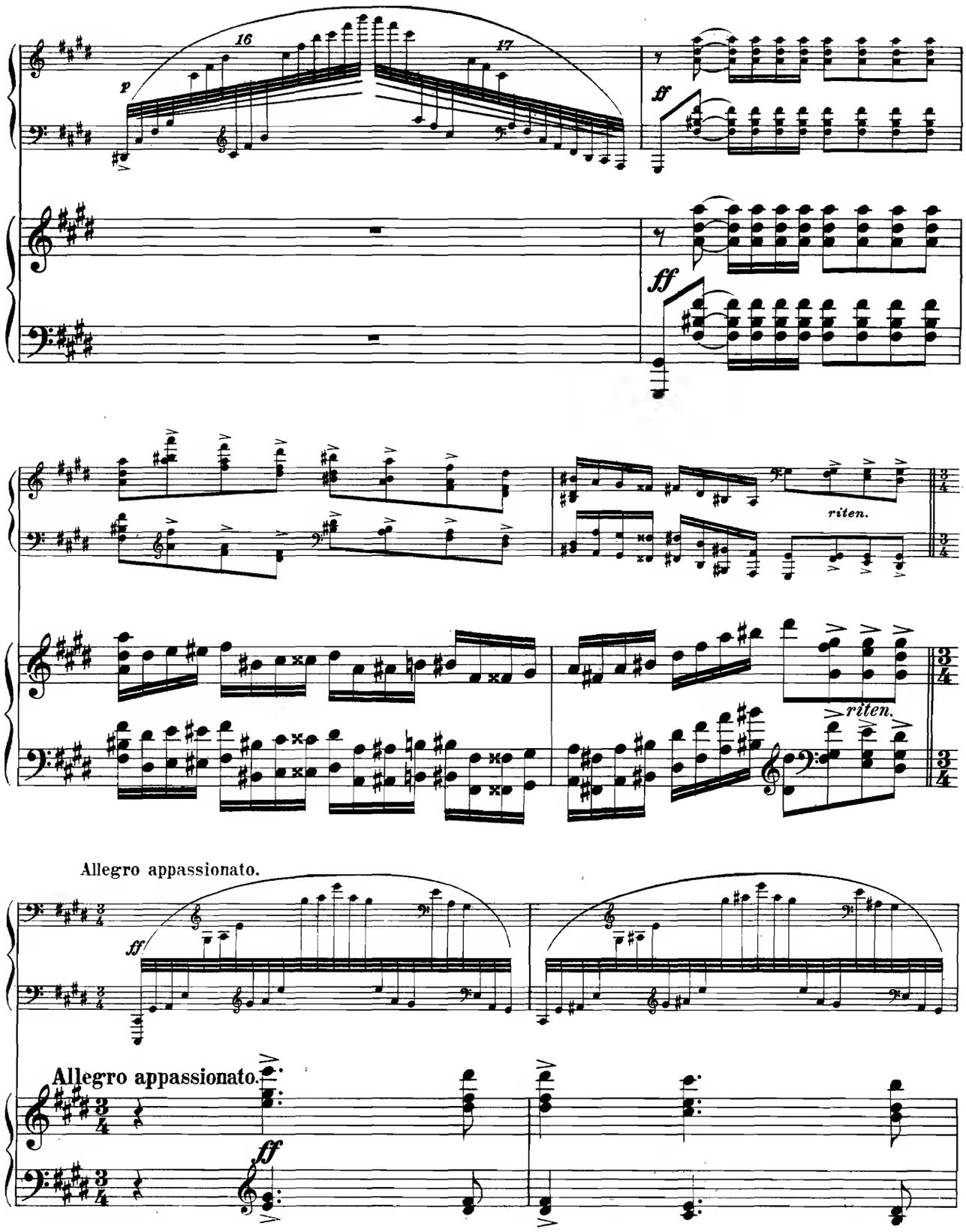

mp
pp
mp

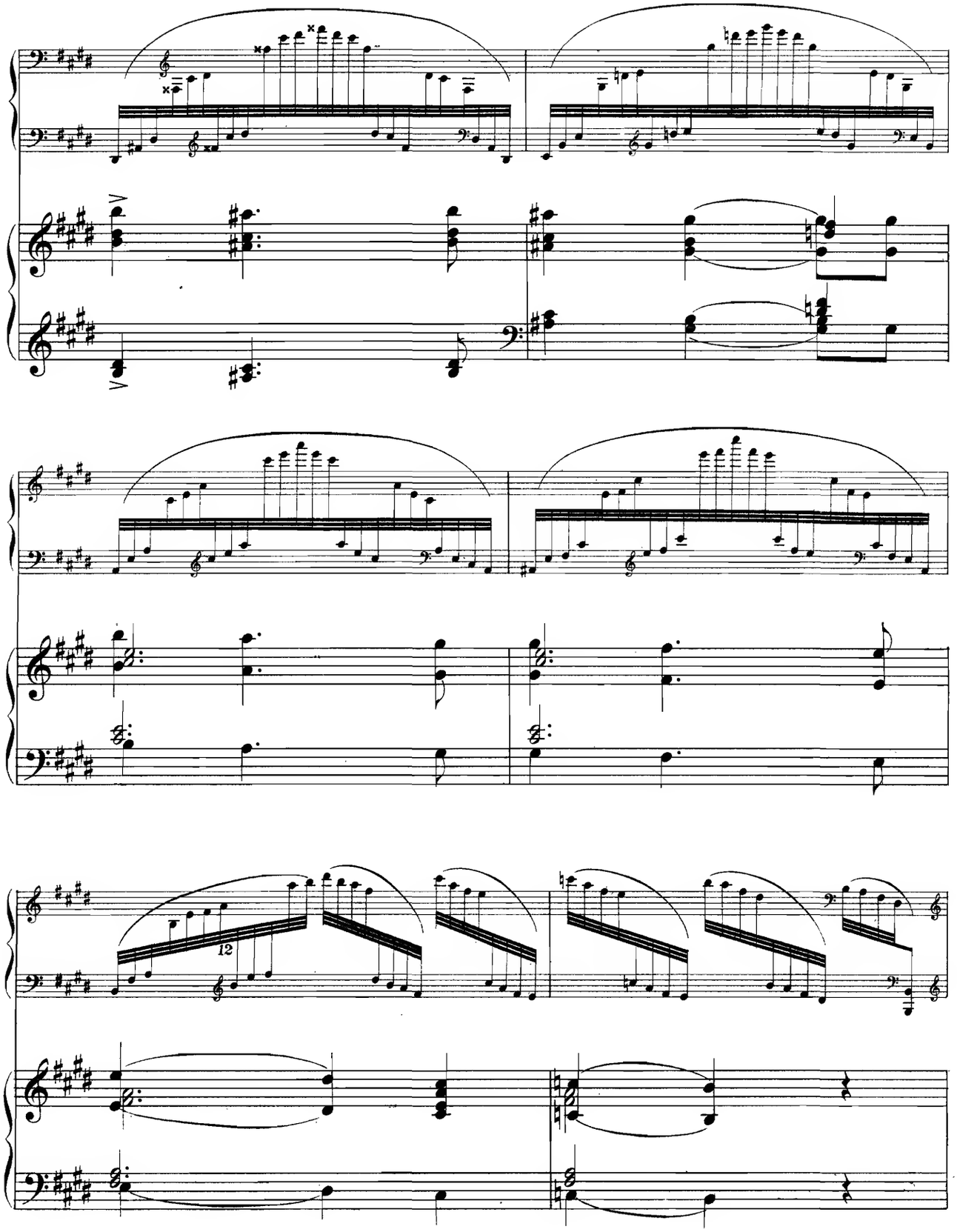

pp
cre
scen
do
mf
pp
p
mf


p
p


pp
poco rit.
morendo
Più mosso.
pp
poco rit.
Più mosso.
pp
una corda


ad libitum
20
17
pp
una corda
p


16
17
p
ff
ff
riten.
riten.
Allegro appassionato.
ff
Allegro appassionato.
ff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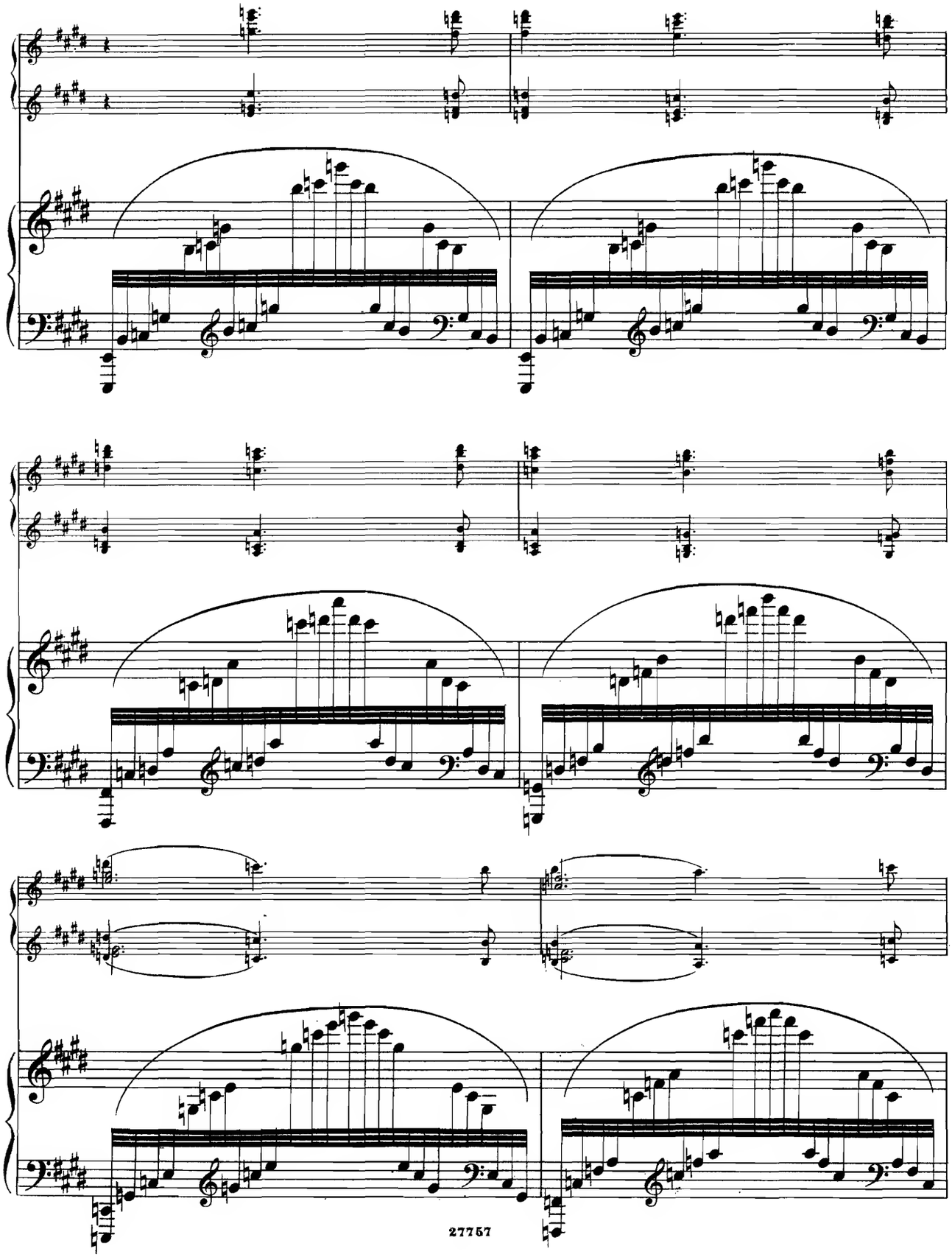
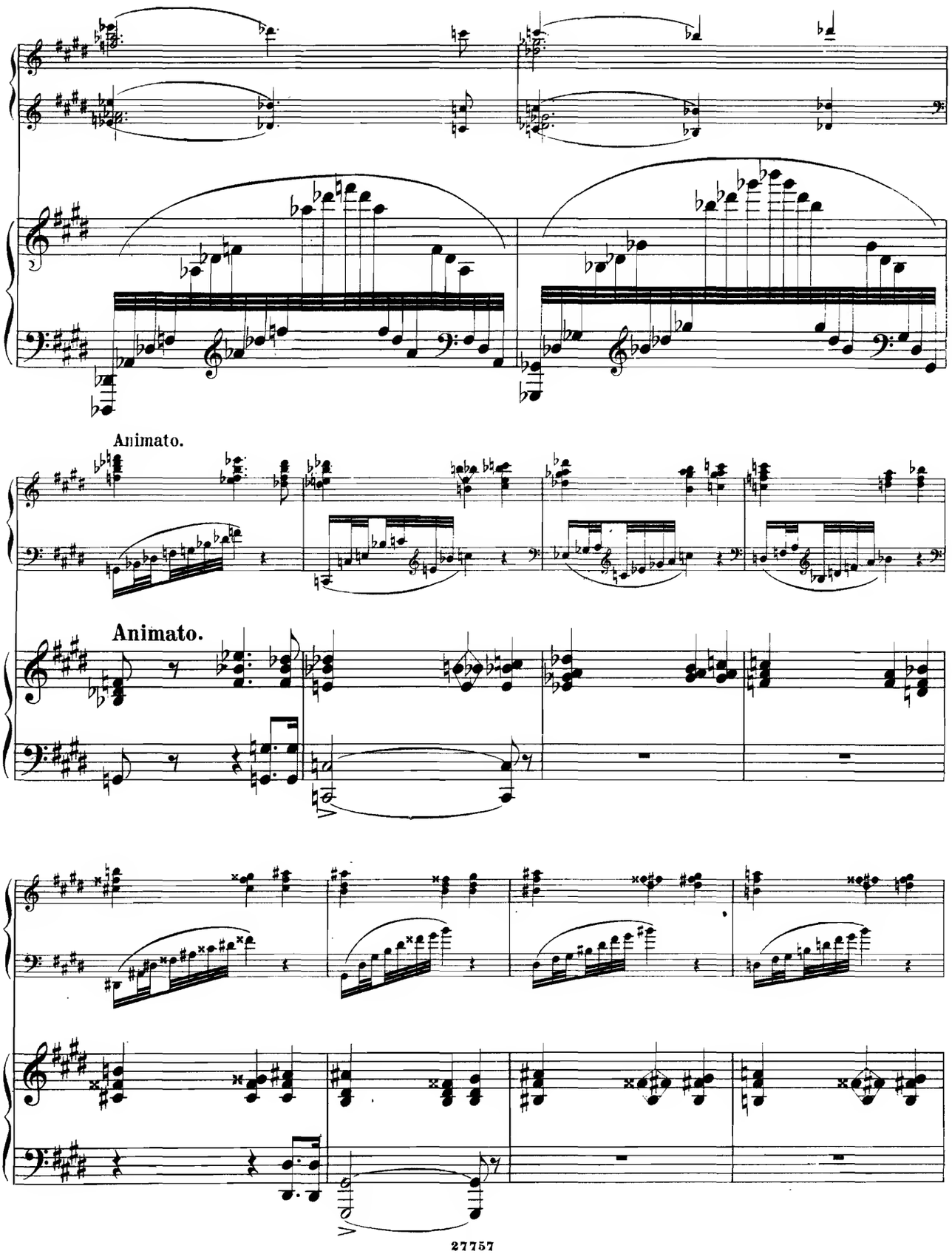
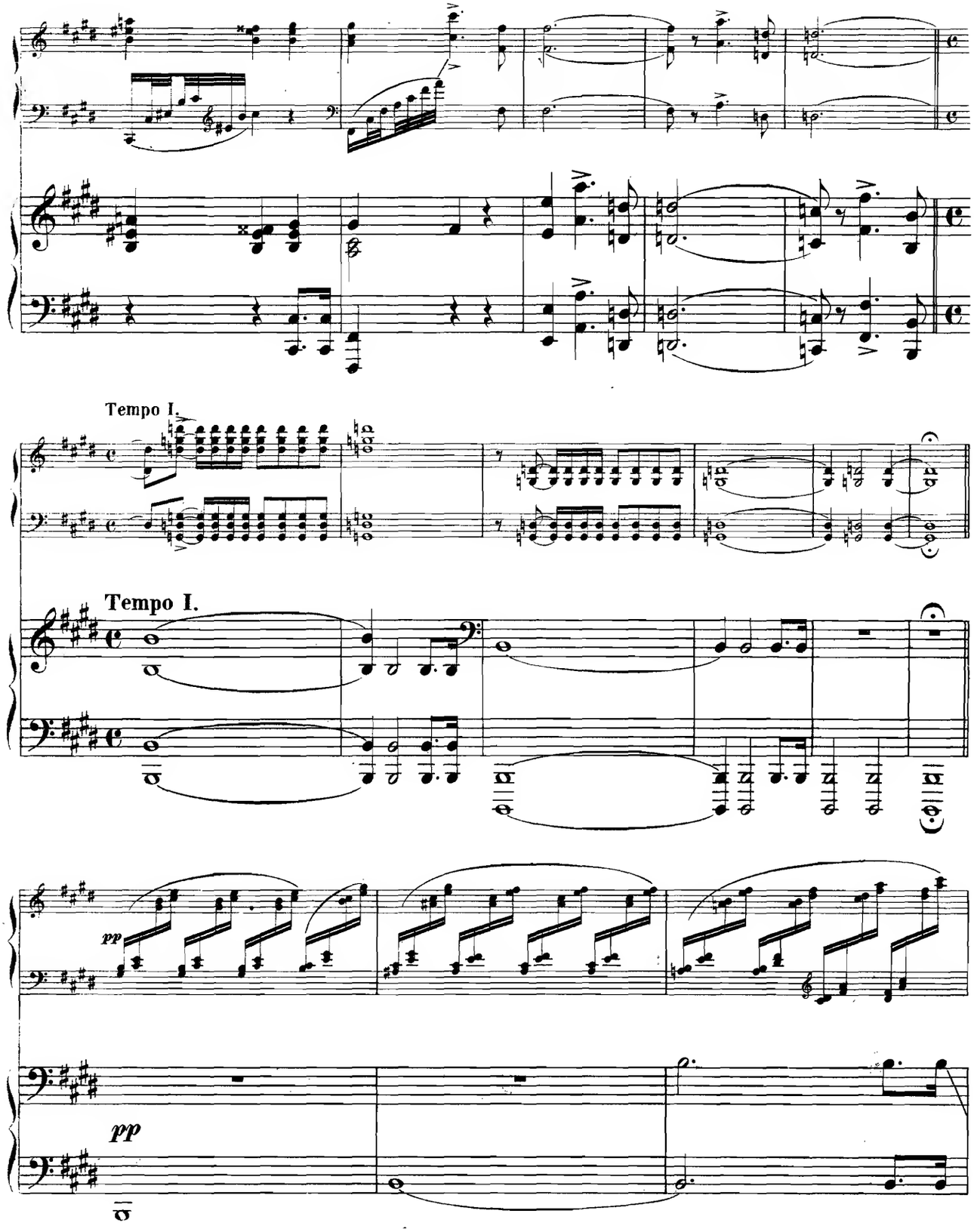
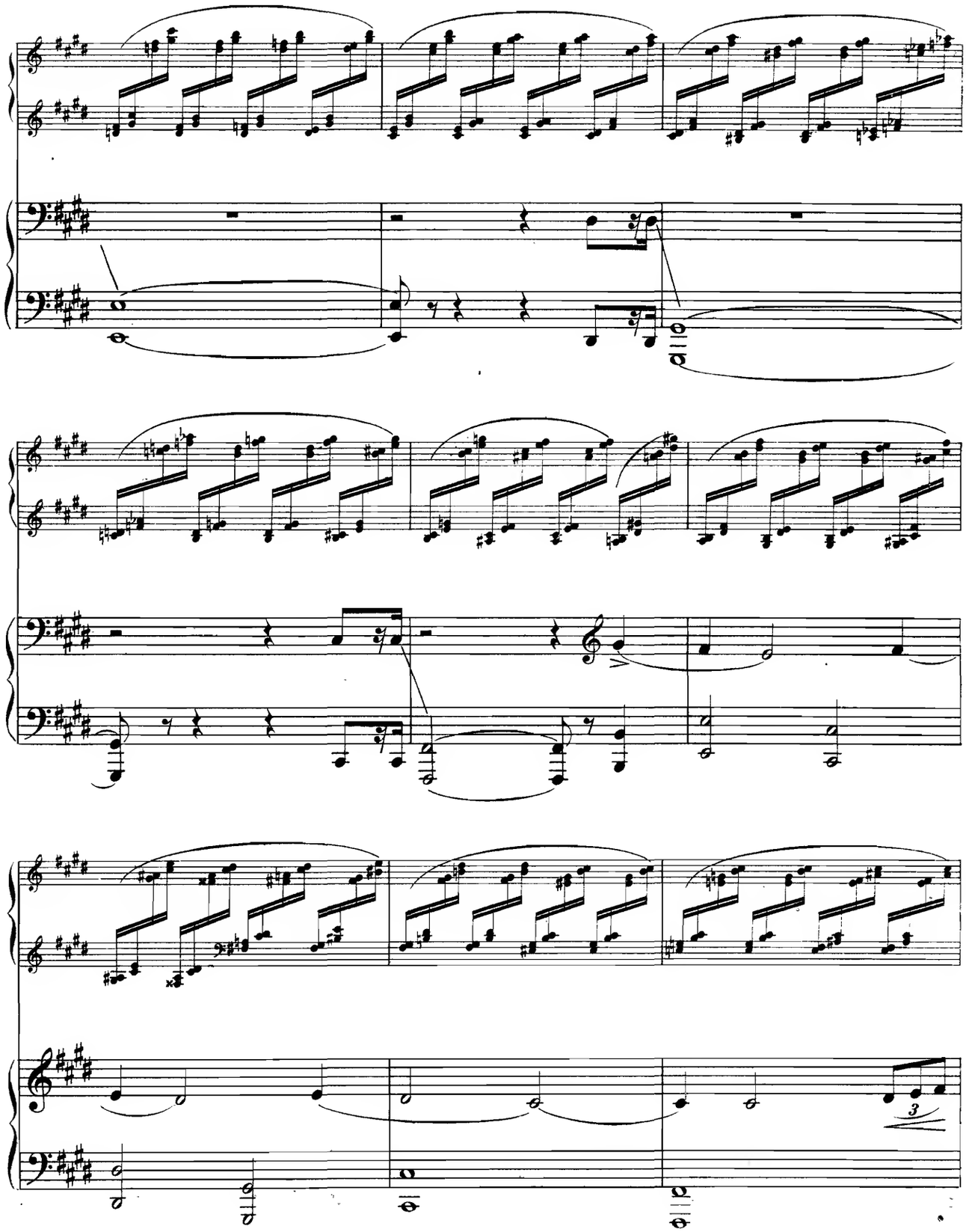


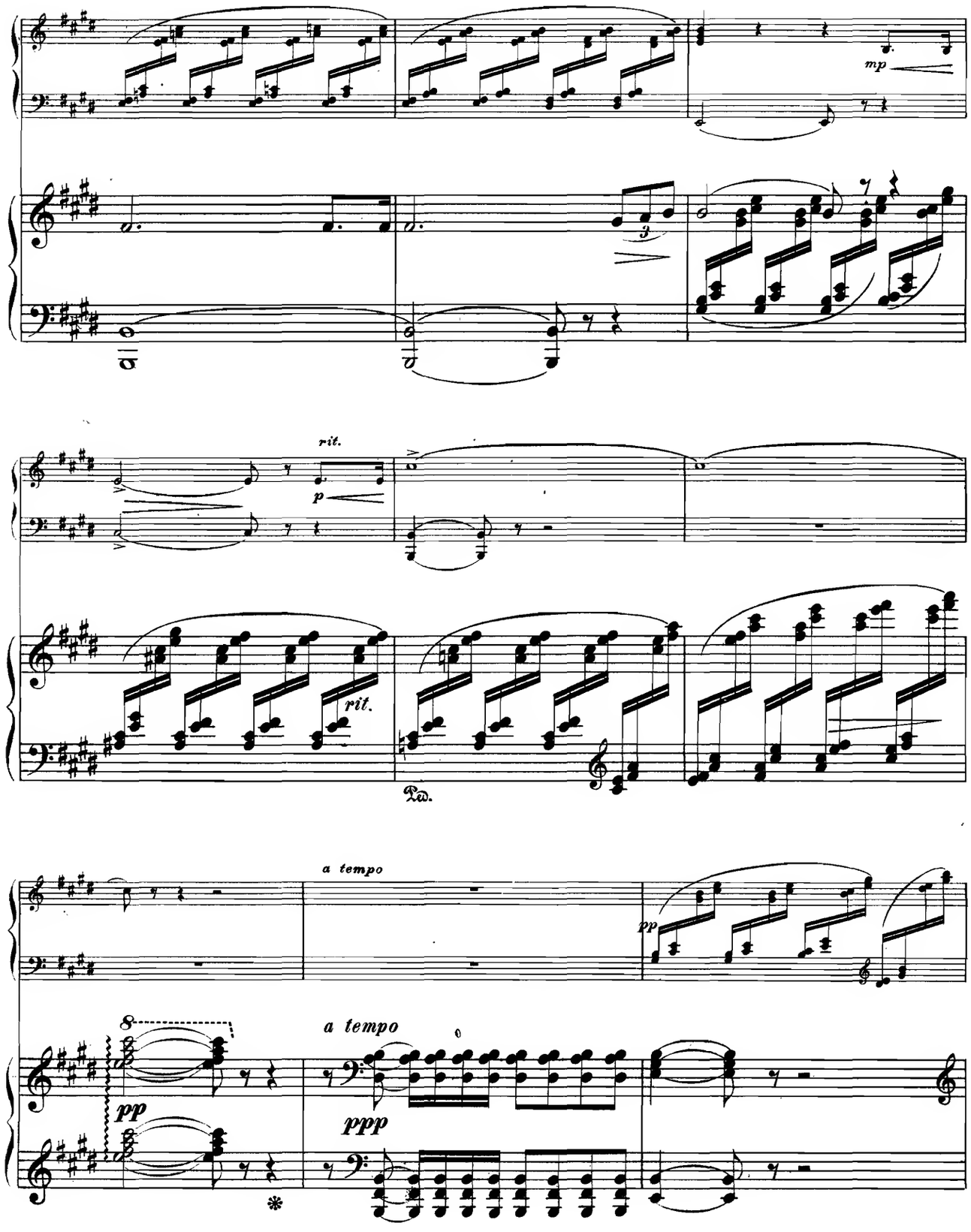

Animato.
Animato.

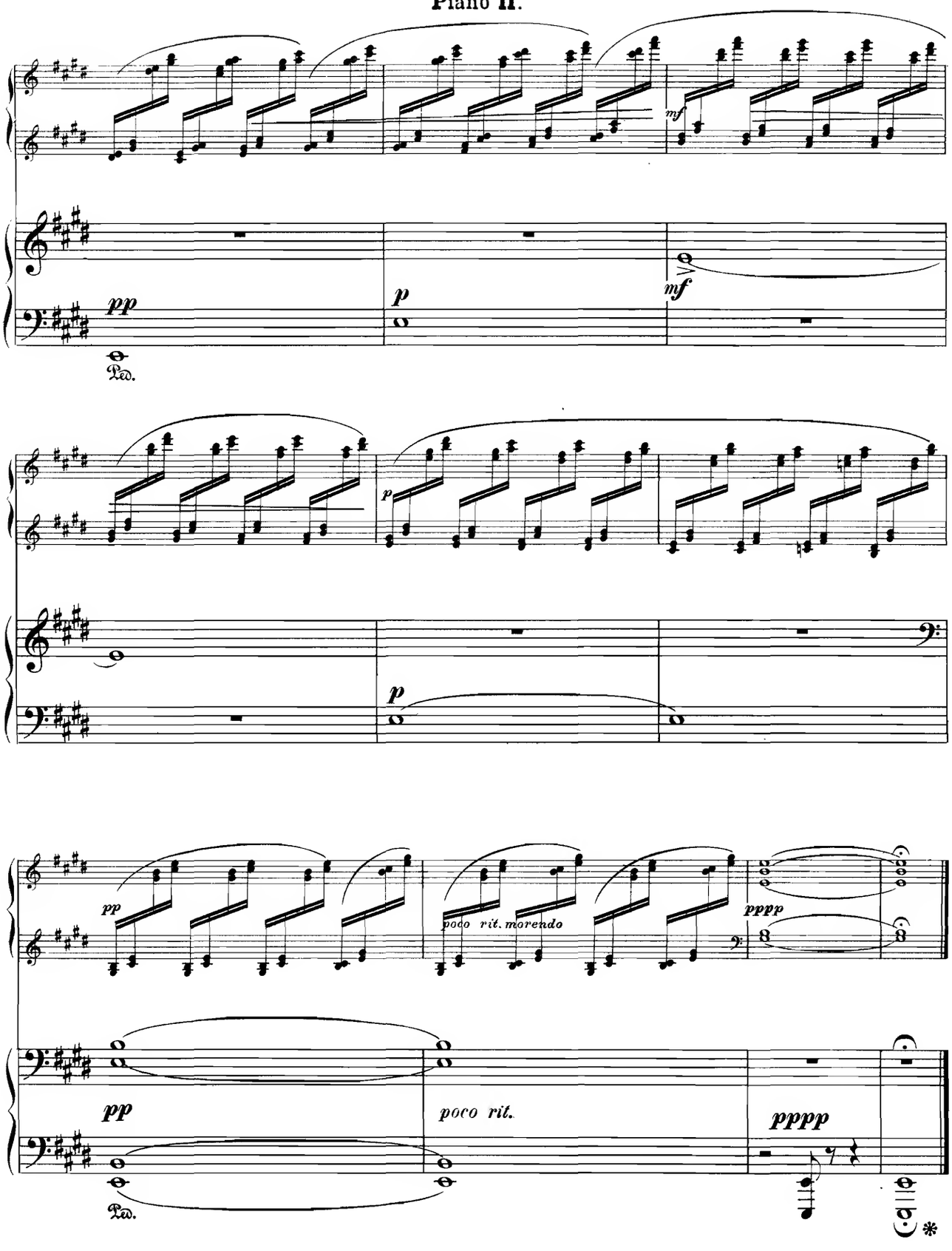
Piano II.



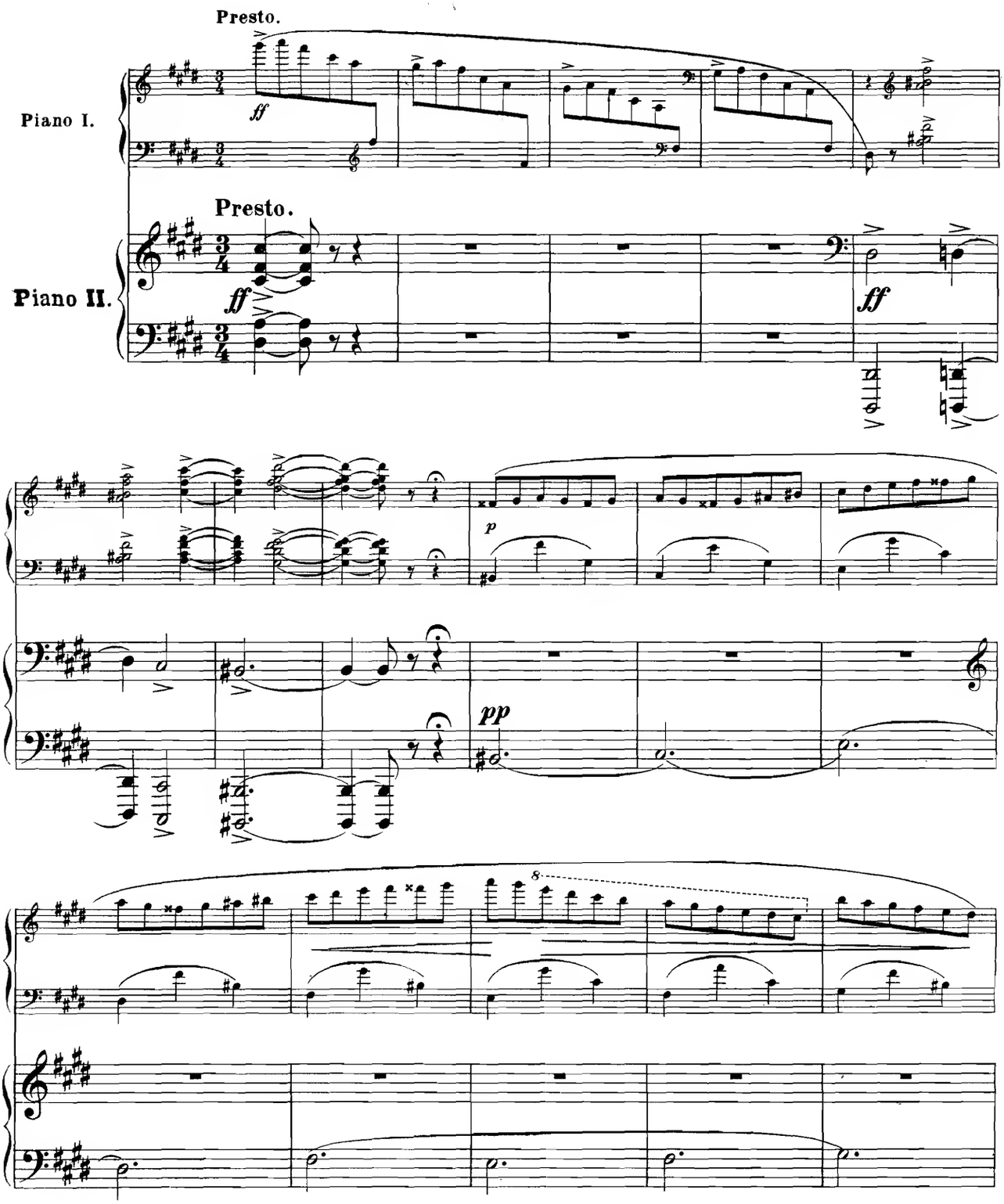


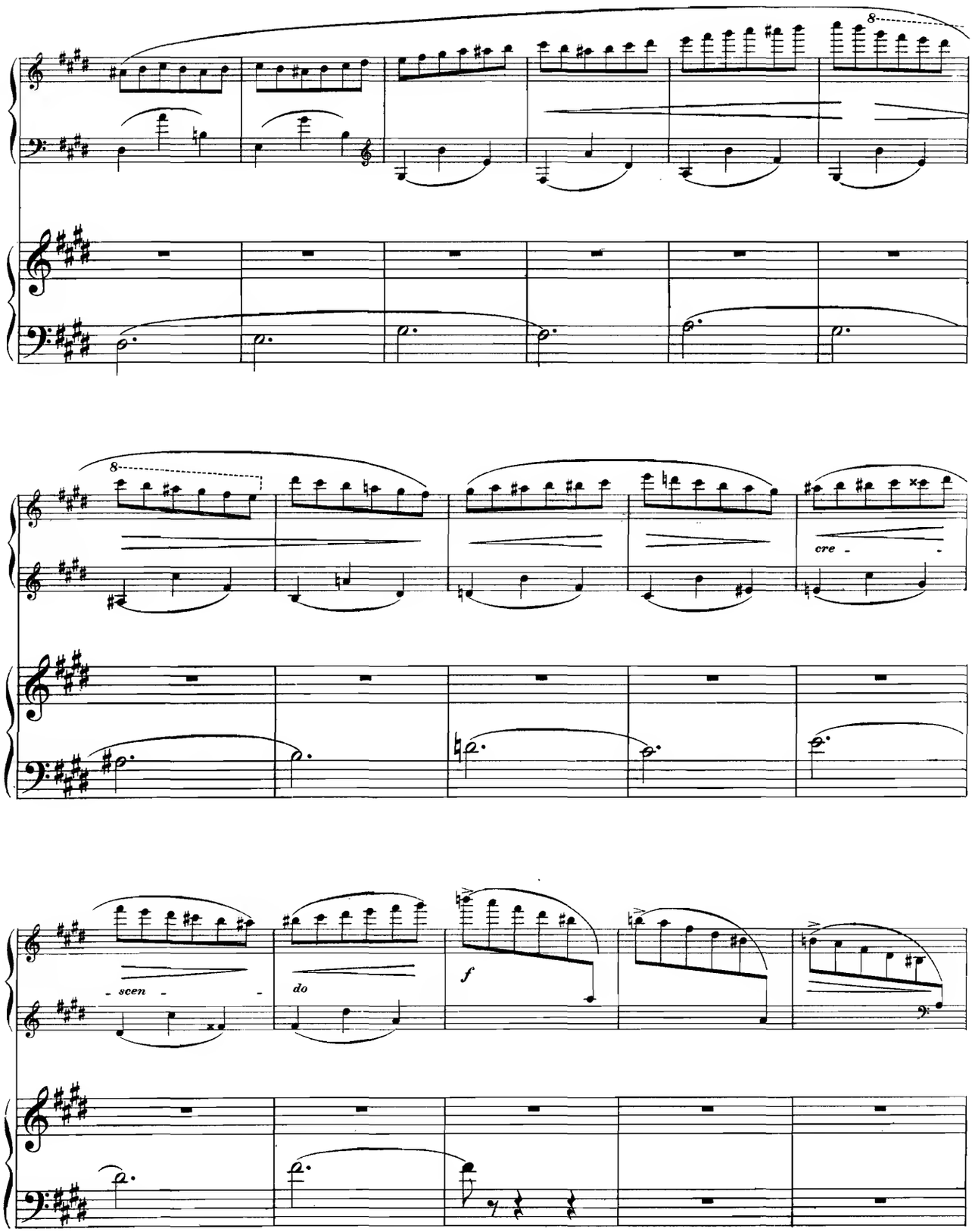
Piano II.



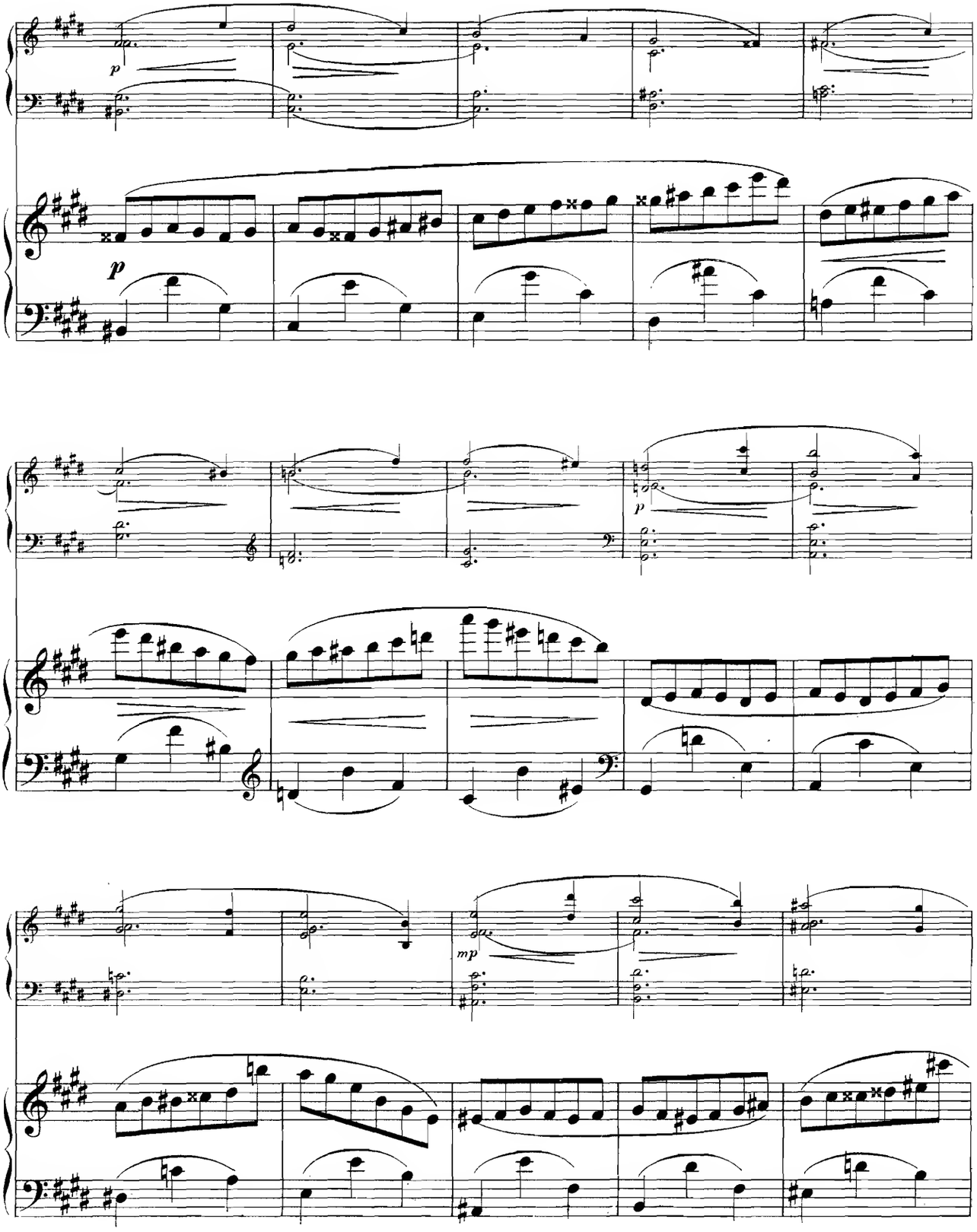

mf
pp
Ped.
p
mf
p
p
pp
poco rit. morendo
pppp
pp
poco rit.
pppp
Ped.
*

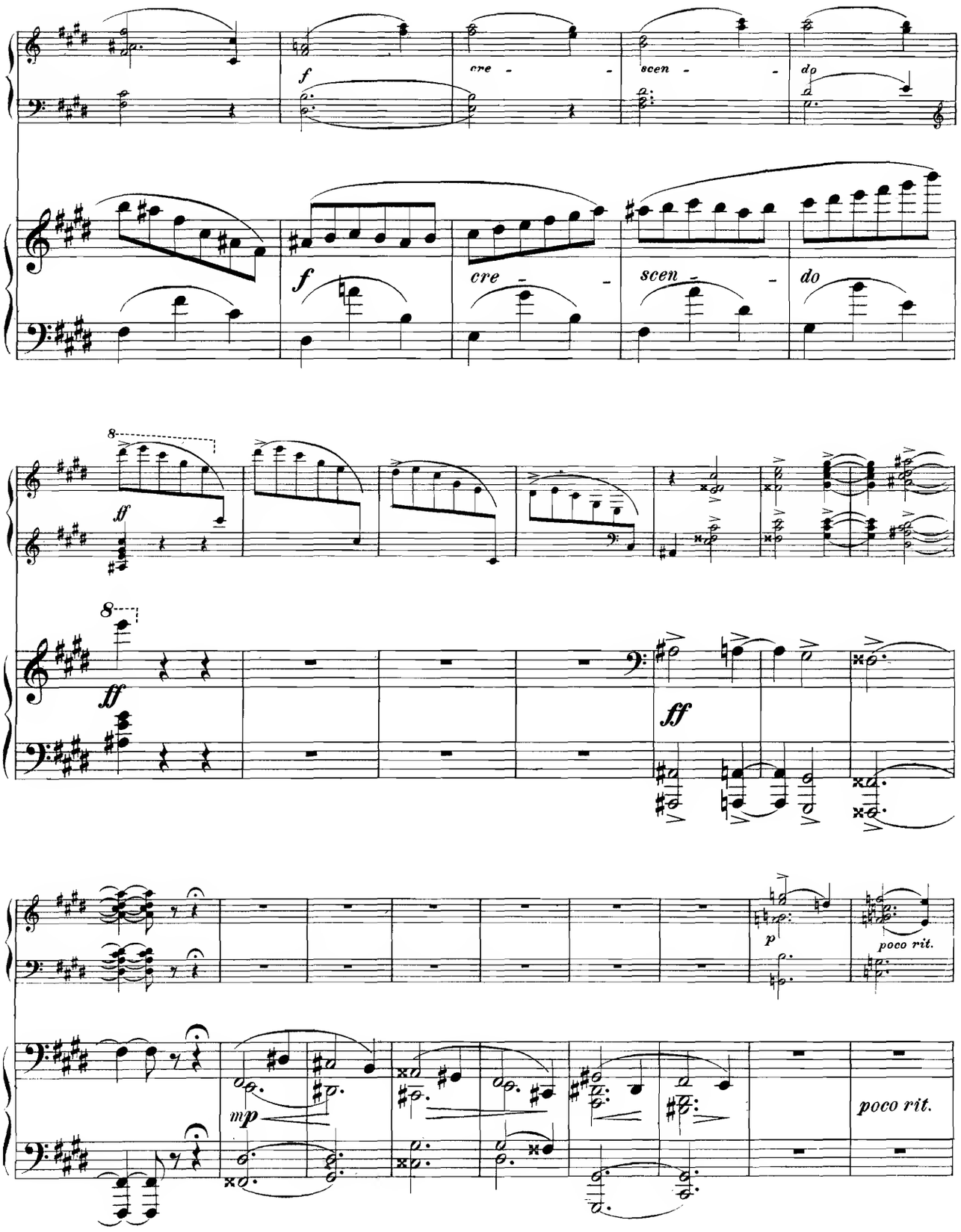
№ 4. Finale.




8
8
cre -
- scen -
do
f

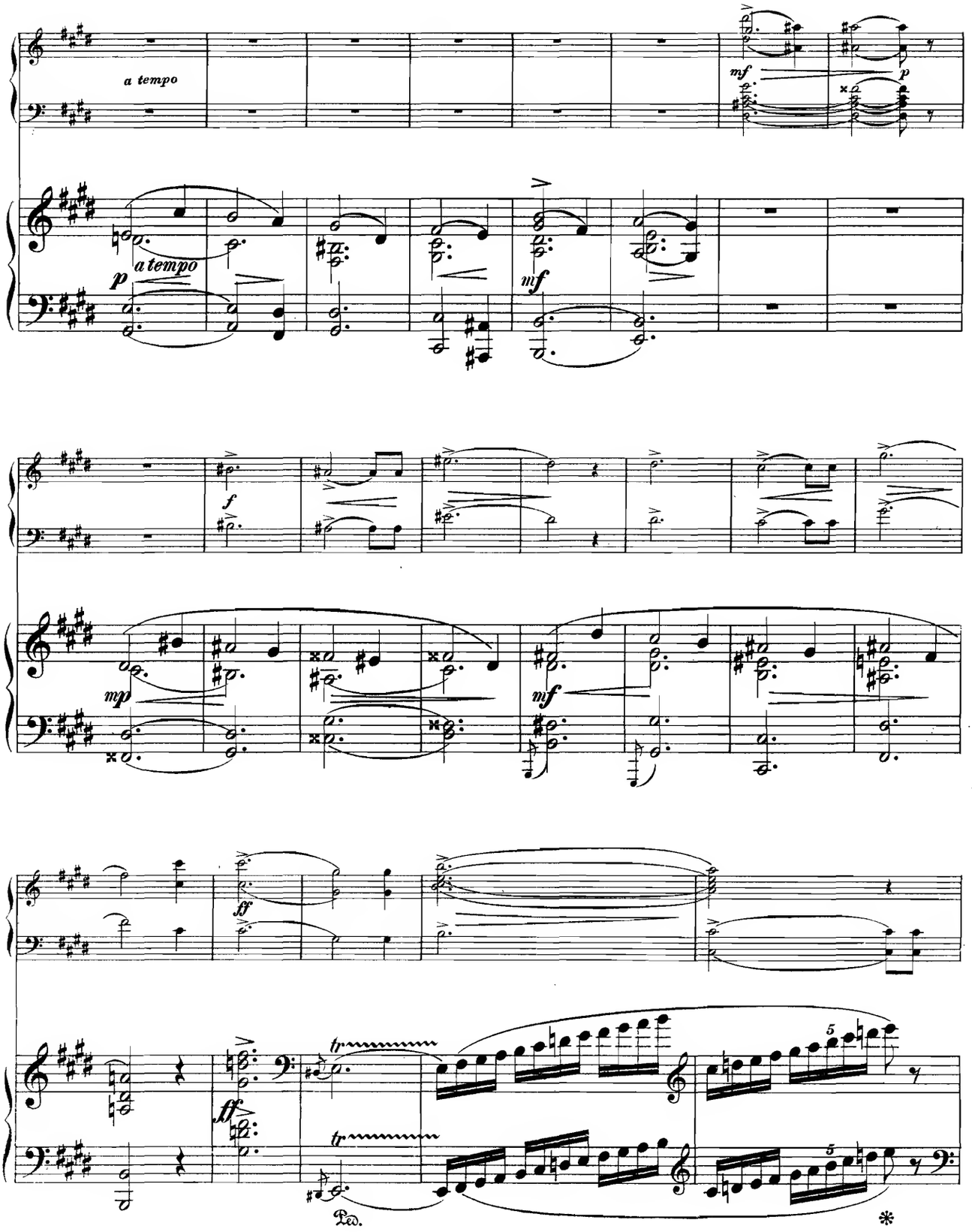
Piano II.

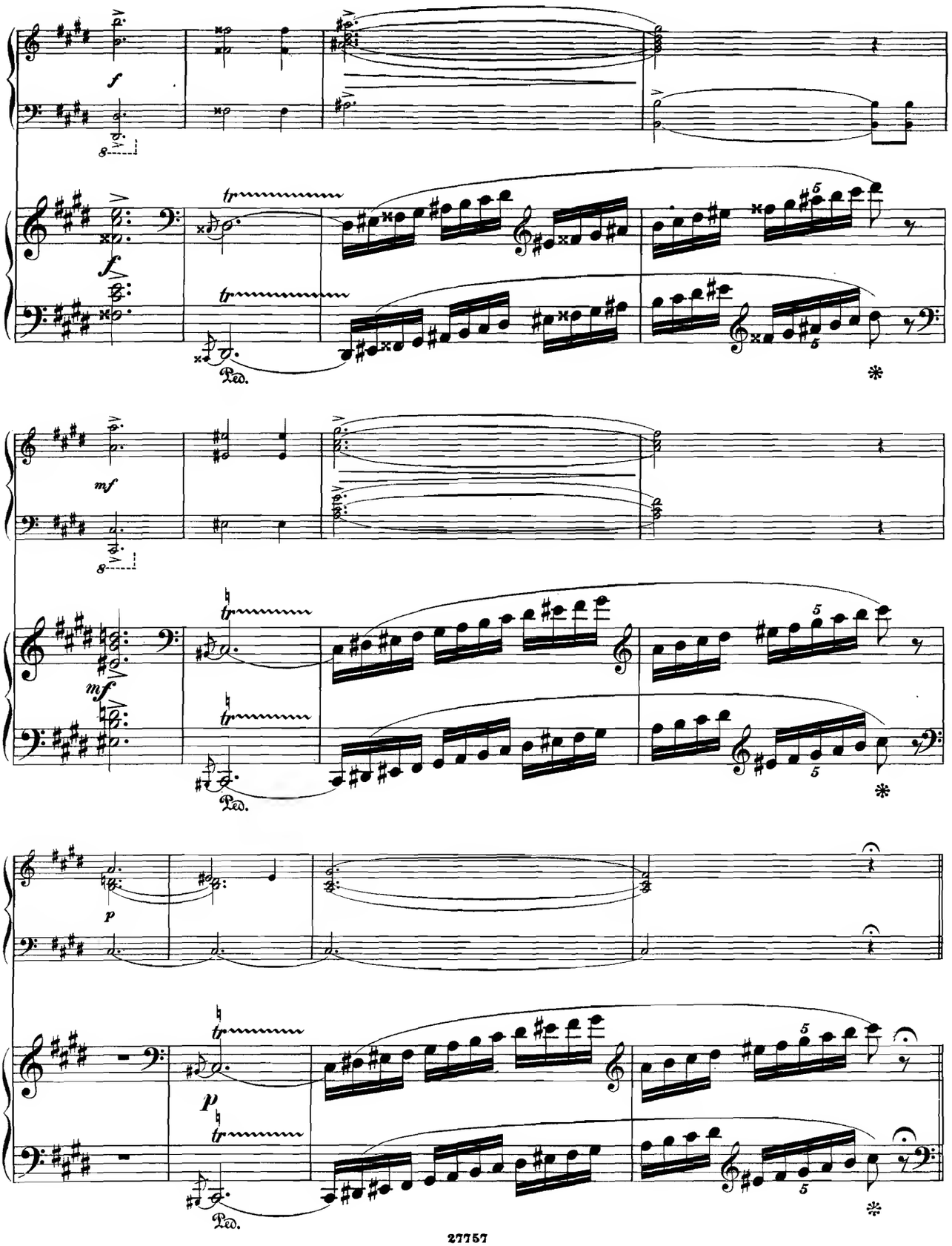




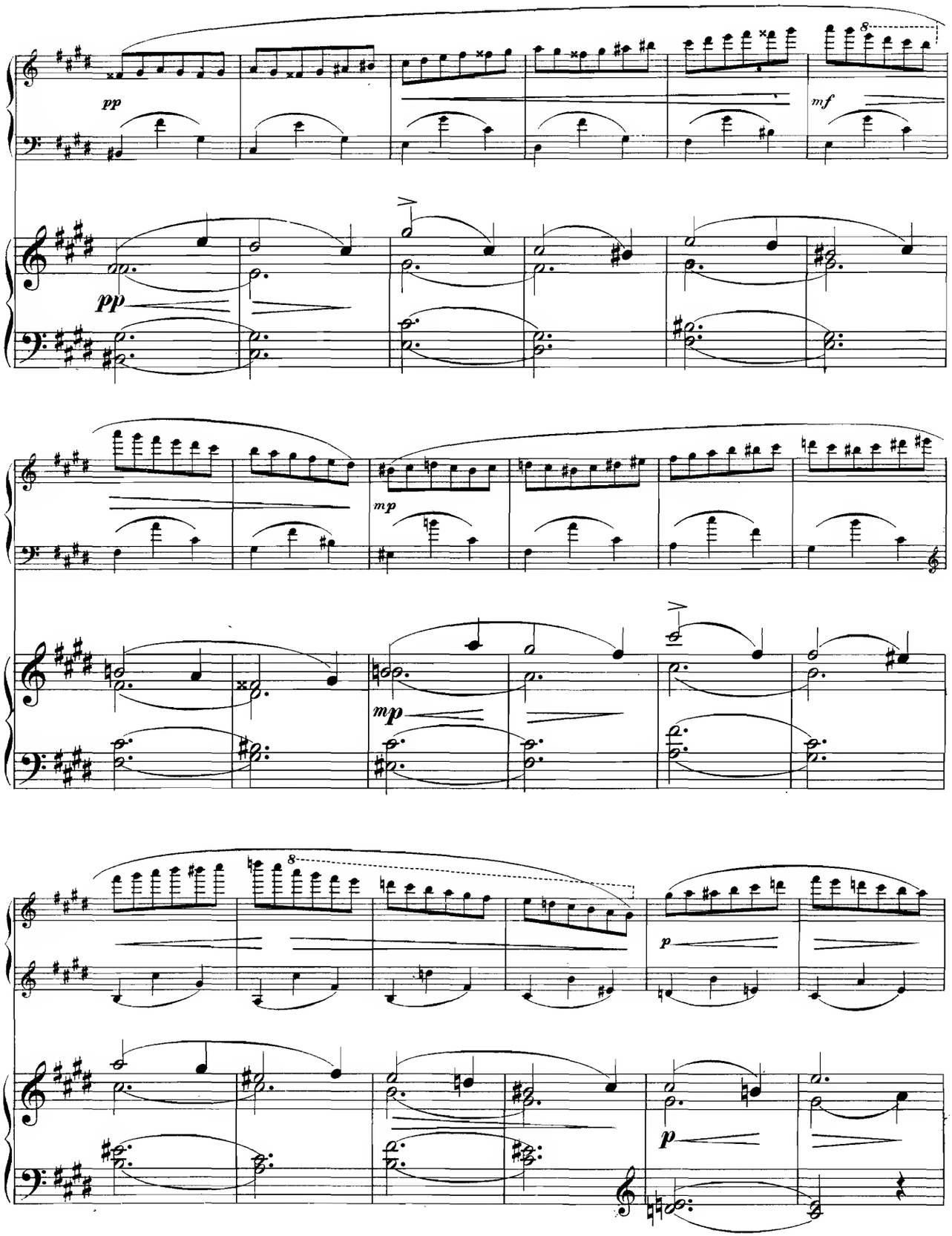
85998

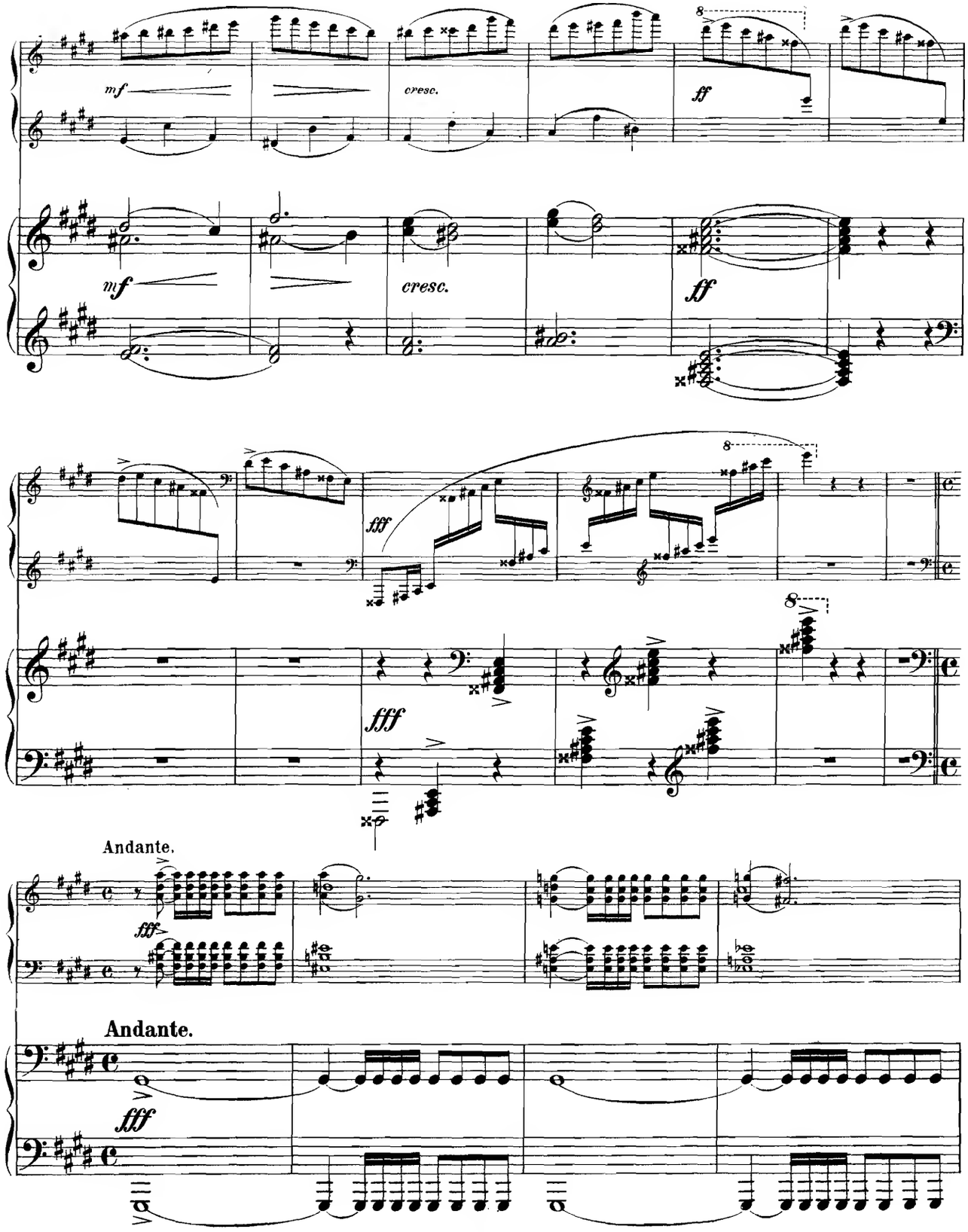
Piano II.

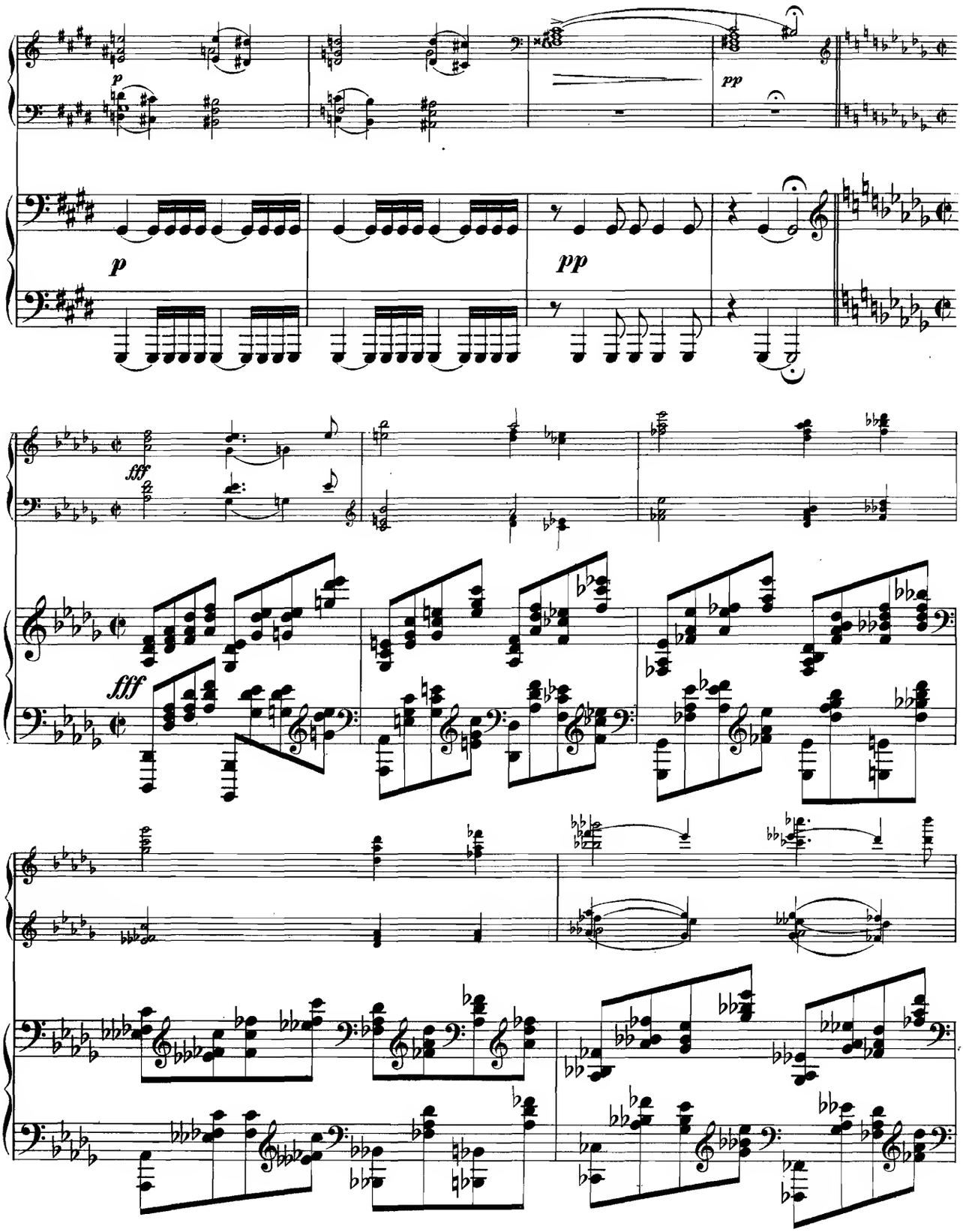


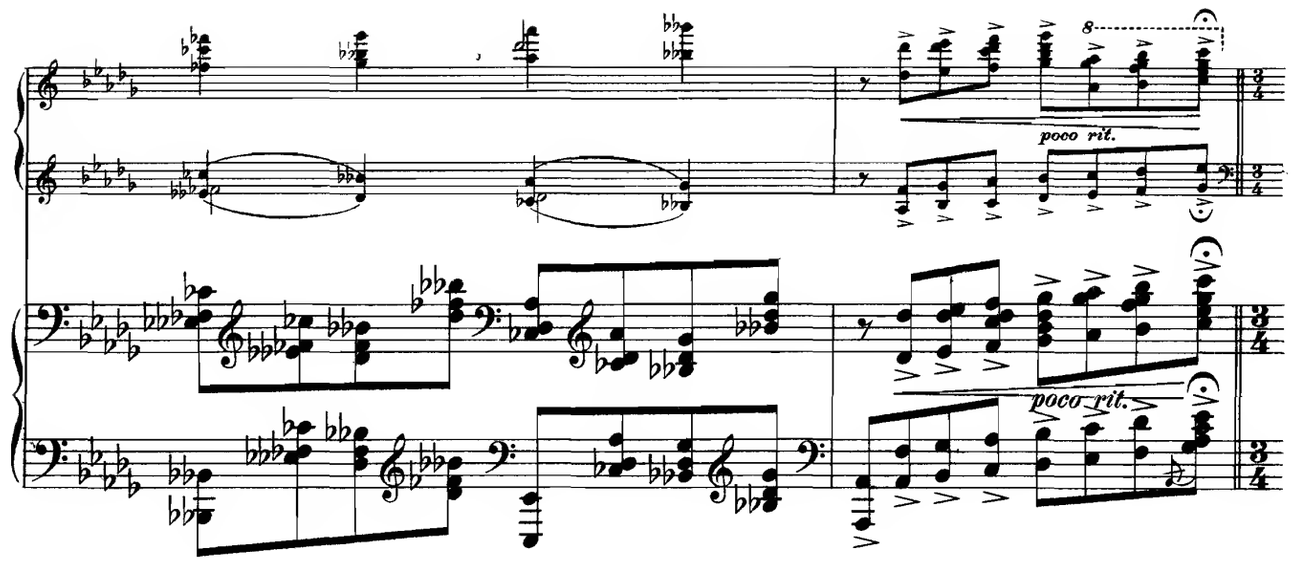

f
tr
Ped.
mf
p

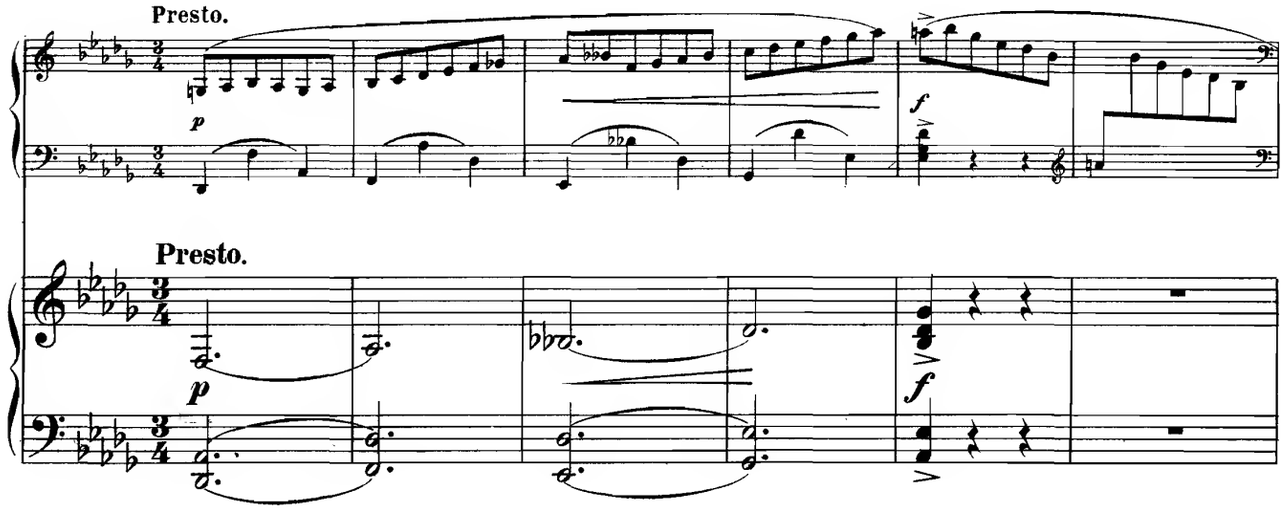
Piano II.

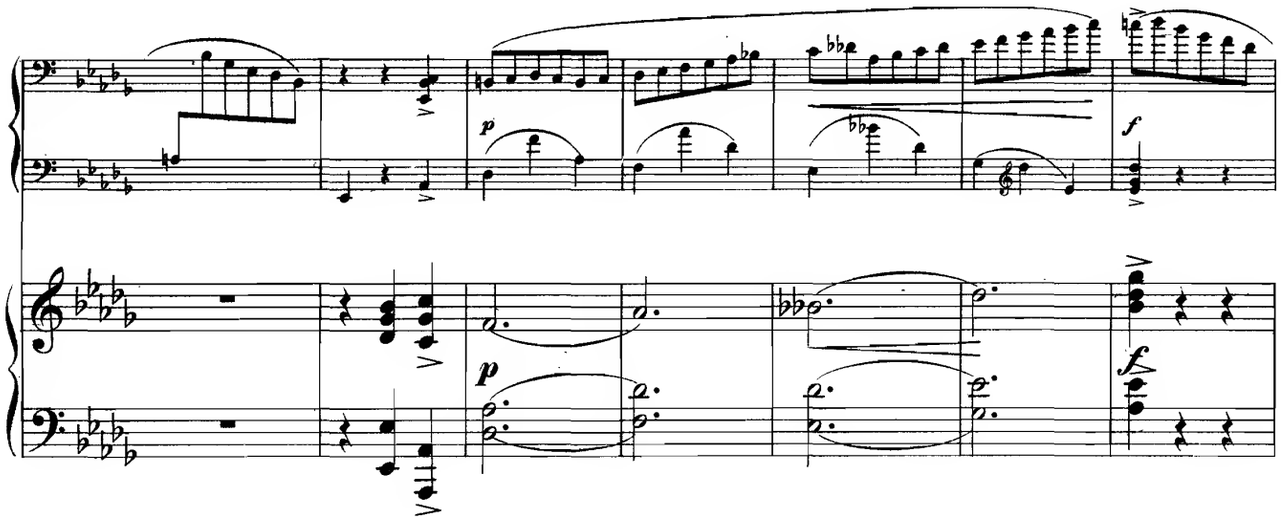



mf
cresc.
ff
fff
Andante.
Andante.

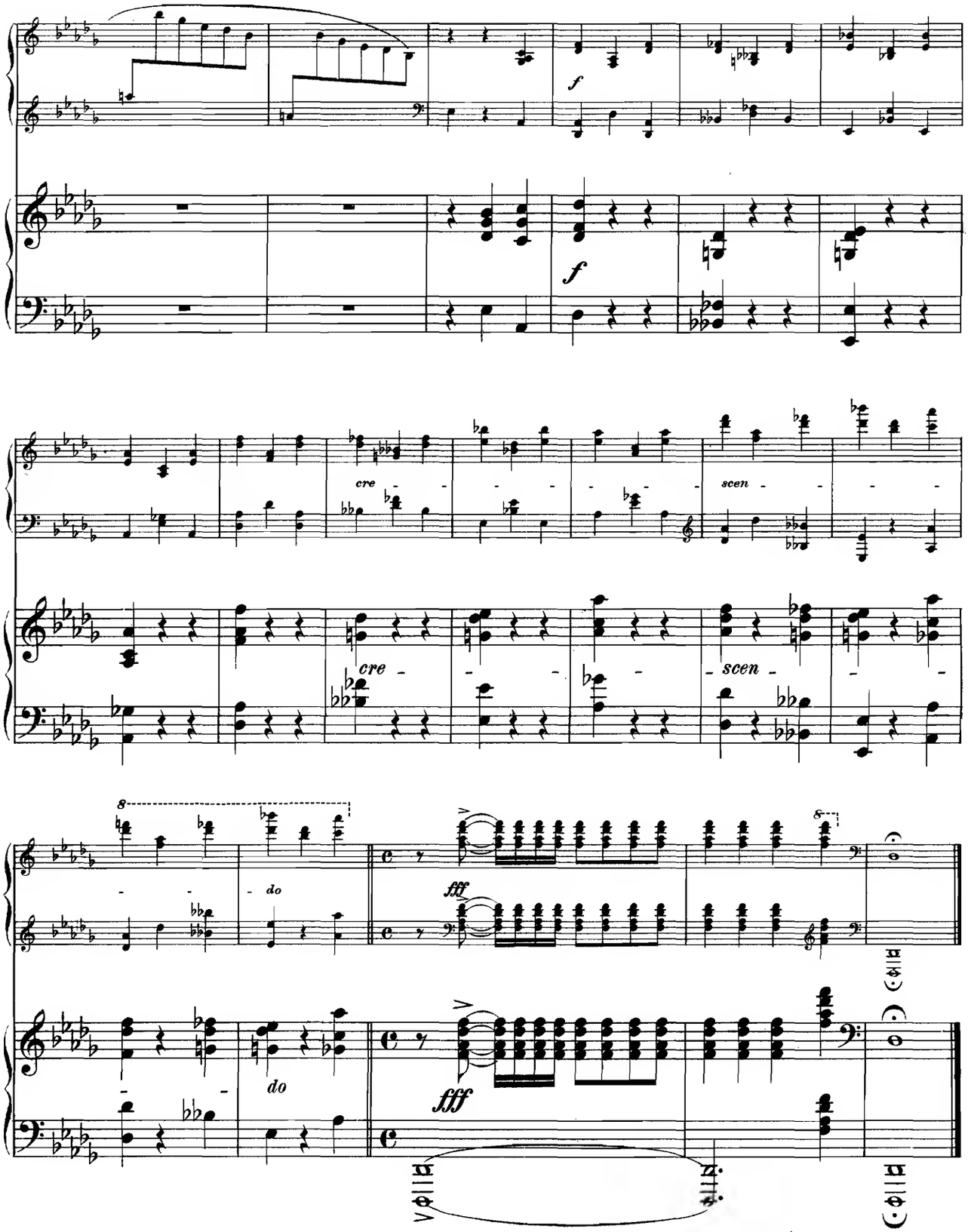

p
pp
fff
fff


poco rit.
poco rit.


Presto.
p
f
Presto.
p
f


p
f
p
f

Piano II.



27757

Gravé et impr. chez P. Jurgenson à Moscou.

Compositions célèbres

POUR DEUX PIANOS à 4/ms.

№		R. C.	Mk.
1.	**Aloïz, L.** Op. 28. 9 Variations, *Finale et Fugue*	2 50	5 50
2.	**Arensky, A.** Op. 23. Silhouettes, 2-me Suite, *pour 2 Pianos*	2 —	4 50
3.	„ „ 33. Troisième Suite. *pour 2 Pianos*	2 50	5 50
4.	**Bertini, H.** Op. 29. Quarante-huit études. Cah. 1, 2 (*A. Henselt*). *à*	— 90	2 —
5.	„ „ 32. „ „ „ „ 1, 2 „ *à*	— 90	2 —
6.	„ „ 100. Vingt-cinq études faciles. Cah. 1, 2 „ *à*	1 50	3 30
7.	**Clementi, J.** Op. 36. № 2. Sonatine G-dur „	— 60	1 30
8.	**Kontsky, A.** Op. 194. Grande polonaise	— 70	1 50
9.	**Mendelssohn-Bartholdy, F.** Op. 25. Concerto. *avec acc. d'un 2-d Piano. Piano II* 75 c.	1 85	4 —
10.	**Moscheles, J.** Op. 70. № 12. Etude en Si-bémol mineur (*A. Henselt*).	— 70	1 50
11.	**Moszkowsky, M.** Op. 17. Polonaise de Concert (*E. Langer*).	1 25	2 75
12.	**Rubinstein, A.** Op. 82. № 1. Rousskaja et Trépak (*E. Messer*).	1 20	2 70
13.	„ „ 102. Caprice russe, *avec acc. d'un 2-d Piano* (pour jouer il faut 2 Ex.). *à*	2 —	4 50
14.	„ „ 113. Concertstück. *Nouvelle édition* (pour jouer il faut 2 Ex.). *à*	2 —	4 50
15.	**Rubinstein, N.** Op. 14. Tarentelle célèbre (*E. Langer*).	1 25	2 75
16.	**Simon, A.** Op. 19. Concerto, *pour Piano avec acc. d'un 2-d Piano* (pour jouer il faut 2 Ex.). *à*	3 —	6 60
17.	**Tschaïkowsky, P.** Op. 23. Concerto, *pour Piano avec acc. d'un 2-d Piano* (pour jouer il faut 2 Ex.). *à*	4 —	8 80
18.	„ „ 37a № 2. Carnaval. *Масляница* (*A. Schaefer*).	— 70	1 50
19.	„ „ „ „ 6. Barcarolle. *Баркарола* „	— 75	1 50
20.	„ „ „ „ 11. En Traîneau. *На тройкѣ*	— 50	1 10
21.	„ „ „ „ 12. Noël. *Святки*. Вальсъ (*A. Schaefer*).	— 75	1 50
22.	„ „ 44. Second Concerto, *pour Piano avec acc. d'un 2-d Piano* (pour jouer il faut 2 Ex.). *à*	5 —	11 —
23.	„ „ 45. Grand duo arr. d'après le Capriccio italien (*E. Langer*) 2 Ex.). *à*	2 50	5 50
24.	„ „ 48. Valse tirée de la Sérénade (*D. Platonoff*)	— 90	2 —
25.	„ „ 50. Trio, *pour Piano, Violon et Violoncelle, pour 2 Pianos par P. Zapolsky*	6 —	13 20
26.	„ „ *d-to d-to 2-d Piano séparé*	3 —	6 60
27.	„ „ 56. Fantaisie de Concert, *pour Piano avec acc. d'un 2-d Piano* 2 Ex. *à*	3 —	6 60
28.	„ „ 75. 3-me Concerto, *pour Piano avec acc. d'un 2-d Piano* 2 Ex. *à*	2 50	5 50
29.	„ Divertimento tiré de la Suite op. 43 (*A. Schaefer*).	1 —	2 20
30.	„ Fantaisie sur les motifs de l'opéra **Eugène Onéguine** „	1 50	3 30
31.	„ Danse cosaque de l'opéra **Mazeppa** „	1 —	2 20
32.	„ Fantaisie sur les motifs de l'opéra **La Dame de pique** „	1 20	2 70
33.	„ Valse du ballet **La belle au bois dormant** „	— 80	1 85
34.	„ Valse de l'opéra **Eugène Onéguine** „	1 40	3 20
35.	„ **Eugène Onéguine**. Paraphrase de Concert (*A. Jaroszewsky*).	2 —	4 40
36.	„ Op. 2. № 3. Chant sans paroles (*A. Schaefer*).	— 50	1 10
37.	„ Intermède de l'opéra **La Dame de pique** „	1 60	3 50
38.	**Rubinstein, A.** Op. 103. № 7. Toréador et Espagnole „	— 70	1 50
39.	**Tschaïkowsky, P.** Op. 74. Symphonie № 6. (Pathétique) „	8 —	17 60
40.	„ Polonaise de l'opéra **Eugène Onéguine** „	1 —	2 20
41.	**Ilynsky, A.** Introduction, Choral et fugue (de la 1-re Suite d'orchestre) „	1 40	3 20
42.	**Händel, F.** 4-me Concerto, *transcrit pour Deux Pianos (ou Orgue-Harmonium et Piano) par A. Némérowsky* (pour jouer il faut 2 exempl.) *à*	1 —	—

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Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire de Moscou.

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